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# The Neolithic and the Aeneolithic in Central Europe

Editors: Sabin Adrian Luca, Emil-Constantin Ursu,
Raluca-Maria Teodorescu, Anamaria Tudorie

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Sibiu-Suceava, 2021

# The Neolithic and the Aeneolithic in Central Europe

## *The history and perspective of the idea of the Danube Civilisation*
## *Sign and Symbol. Volume and colour*

Editors: Sabin Adrian Luca (MNB, ULBS), Emil-Constantin Ursu (MNB), Raluca-Maria Teodorescu (MNB), Anamaria Tudorie (ULBS)

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I. Luca, Sabin Adrian (ed.)
II. Ursu, Emil-Constantin (ed.)
III. Teodorescu, Raluca-Maria (ed.)
IV. Tudorie, Anamaria (ed.)

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Editura Karl A. Romstorfer, Suceava
Ştefan cel Mare street-33, Suceava -720003
phone: 004-0230-216439; fax: 004-0230-522970
e-mail: contact@muzeulbucovinei.ro
www.muzeulbucovinei.ro
The authors assume full responsibility of all published materials.

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MUZEUL NAȚIONAL BRUKENTHAL

ULBS
Universitatea "Lucian Blaga" din Sibiu

**Organizatori:**
Muzeul Național Brukenthal și
Universitatea Lucian Blaga din Sibiu

# Neoliticul și eneoliticul în centrul Europei /
## The Neolithic and The Aeneolithic in Central Europe

1. Istoria și perspectivele ideii de Civilizație Dunăreană /
The history and perspectives on the idea of Danube Civilisation

2. Semn și simbol. Volum și culoare /
Sign and Symbol. Volume and Colour.

---

**Perioada:**
6-7 noiembrie
2020

Parteneri:

## Foreword

The research of the European Neolithic remains a constant of the Romanian university centers and museums, whether we are talking about archeological sites, deposits, interdisciplinary researches or scientific symposia. This is also the case of the symposium "The Neolithic and the Aeneolithic in Central Europe", organized in Sibiu in 2020, a complicated year from an epidemiological point of view.

The organizers wanted three sections, but, because of the restrictions due to the SARS-CoV-2 pandemic, the event took place online, without the panel dedicated to doctoral students and students; at the same time, the initially estimated international participation was much lower.

The proposed topics – *History and the perspective of the idea of a Danubian civilization* and *Sign and symbol. Volume and color* – aroused the interest of specialists and made a number of important contributions to the attempt to understand the ancient civilizations, from which we are left with only various artifacts, easier or harder to understand. Each proposal of interpretation of the spiritual elements of these archaeological cultures is ultimately an exercise of logic, of trying to penetrate archaic ritual universes and which certainly transmitted, more or less intelligible to us, symbols, ideas, themes and religious models. It is most likely the case of female deities, their attributes, geometric shapes and, probably, at least for some cases, the arrangement of decorations on certain ceramic shapes.

The studies present in this volume try to present fragments of these spectacular worlds, full of symbolism and, without a doubt, marked by rituals, lost or maybe just harder to understand today.

Dr. Constantin-Emil Ursu

# Foreword

The Brukenthal National Museum, together with the Lucian Blaga University of Sibiu and a number of important national - the Romanian Academy, the National Museum of Bucovina, the National Museum of the Union in Alba Iulia and international partners, have launched the invitation to organize a major international symposium dedicated to the Neolithic and Eneolithic Central Europe in 2020.

The international organizing team was composed of personalities in the field:
- president: prof.univ.dr. Sabin Adrian Luca (Lucian Blaga University of Sibiu),
- members of the team for the symposium: prof.univ.dr. Gheorghe Lazarovici, Dr. Magda Cornelia Lazarovici (Vasile Pârvan Institute of Archeology, Iasi), Dr. Joan Marler (Institute of Archeomithology, United States of America), Dr. Aurel Rustoiu (National Museum of the Alba Iulia Union), Dr. Constantin-Emil Ursu, National Museum of Bucovina, Suceava).

Initially, the onset of the pandemic could not be anticipated, and the project was an ambitious one, meaning the invitation in October 2020 of more than 60 renowned specialists from Europe and North America, in 3 panels, as follows:
- Panel I - History and perspective of the idea of the Danube Civilization
- Panel II - Sign and symbol. Volume and color
- Panel III - Students and PhD students session

After the outbreak of the pandemic, a difficult decision was made to restrict it, in the form of an online symposium, rescheduled for November 2020.
The exhibitions that were to be opened during the symposium were held both physically, in the courtyards of the History Museum *Altemberger House*, and online, on the website of the Brukenthal National Museum.

The symposium was an opportune way to bring together specialists in the same field, from different geographical regions of the world, to establish bridges between the various archaeological schools in which they were educated and to learn directly from the authors of the research very important information about research that until now is unknown, unexplored and unpublished.

The proposed panels were generous and allowed the presentation of archaeological research from all over central and south-eastern Europe. Unfortunately, Panel III, the Session of students and doctoral students could not be held and the other two were highly affected.

The Editors

# Exhibitions

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# Rădăcinile Civilizației Vechii Europe și evoluția sa.

## Tridimensionalitate și culoare

# The roots of the Civilization of Old Europe and its evolution.

## Three-dimensionality and color

**Organizator:**
Muzeul Național Brukenthal

**Perioada:**
6-30 noiembrie
2020

Parteneri:

# RĂDĂCINILE CIVILIZAȚIEI VECHII EUROPE ȘI EVOLUȚIA SA. TRIDIMENSIONALITATE ȘI CULOARE / THE ROOTS OF THE CIVILIZATION OF OLD EUROPE AND ITS EVOLUTION. THREE-DIMENSIONALITY AND COLOR

În timpul cercetărilor arheologice preventive desfășurate de Muzeul Național Brukenthal pe traseul autostrăzilor construite pe teritoriul României au fost descoperite situri arheologice care au devenit emblematice pentru creionarea evoluției comunităților umane din Transilvania.

Situl Cristian I oferă informații noi și spectaculoase cu privire la venirea și acomodarea populațiilor neolitice și primul contact al acestora cu comunitățile mezolitice.

During the preventive archeological research carried out by the Brukenthal National Museum on the route of the highways built in Romania, were discovered archeological sites that became emblematic for shaping the evolution of the human communities in Transylvania.

Cristian I archaeological site offers new and spectacular information about the arrival and accommodation of Neolithic populations and their first contact with Mesolithic communities.

**Fondarea așezării**

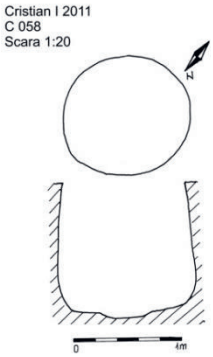
Luând în considerare faptul că grupurile de oameni sunt ghidate, o dată cu neoliticul, de principii religioase și de cult clare și respectate cu rigurozitate, credem că acest sit de cult a avut cel puțin două faze de construcție. Astfel că, se construiește, în primul rând, sanctuarul și, mai apoi, locuințele-sanctuar stabile și anexele acestora.

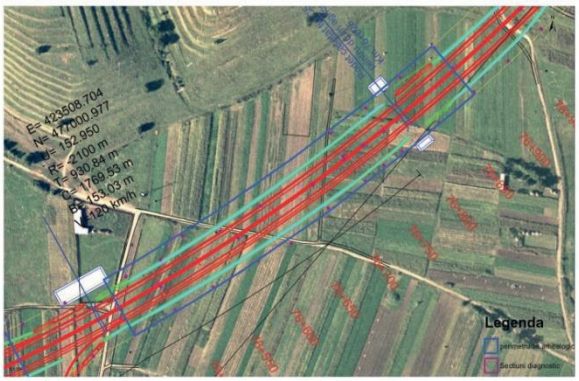
**Prima fază** se distinge prin faptul că lipsesc din umplutură elementele care provin din stratul de cultură format, fără îndoială, după curățiri și împrăștieri ale resturilor rezultate în urma locuirii (fragmente ceramice disparate, fragmente de oase de animale uzuale, din gunoire – nu depuneri de coarne sau oase întregi –, pietre care nu fac parte din capace sau podiri și altele).

**The foundation of the settlement**

Considering that the groups of people are guided, along with the Neolithic, by clear and rigorously observed religious and cult principles, we believe that this site of worship had at least two phases of construction. Thus, the sanctuary is built first, and, later, the dwellings and their annexes.

**The first phase** is distinguished by the fact that the elements from the culture layer formed, without a doubt, after cleaning and scattering the residues resulting from the dwelling are missing from the filling (disparate ceramic fragments, fragments of ordinary animal bones whole horns or bones -, stones that are not part of lids or pods and others - not deposits).



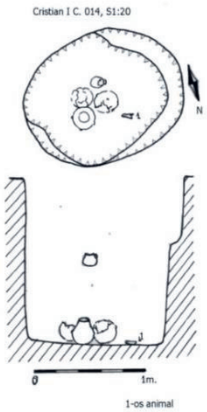




Cristian I.

Cristian. Vedere generală a sitului (imagine din timpul decopertării; vedere est-vest).

**A doua fază** o reprezintă gropile în care, pe lângă ofrande, apar resturi antrenate din stratul de cultură, format în urma „curățeniilor" succesive rezultate în urma locuirii.

**The second phase** is represented by the pits in which, in addition to the offerings, there are entrained remains from the culture layer, formed as a result of the successive "cleanings" resulting from the dwelling.




1-os animal

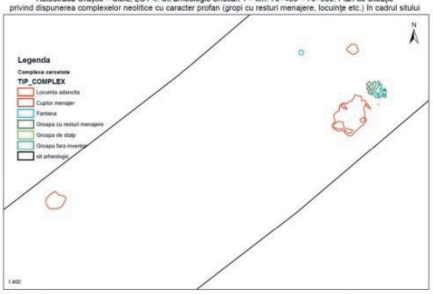
## Locuirea

Locuințele nu se intersectează, ci înconjoară – pe latura de nord și est –, sanctuarul format din gropi rituale. Această observație impune ideea după care cele două zone (cea sacră și cea locuită, dar și cea locuită tot cu conotații sacre) funcționează în același timp. Mai mult, vom vedea în continuare că – cel puțin locuința $L_1$ – are un pronunțat caracter „ritual-didactic" aici practicându-se, în „celulele/camerele" constitutive, ritualuri casnice (altar casnic), învățarea unor meșteșuguri (olărit, cioplitul pietrei, producerea ceramicii).

## Housing

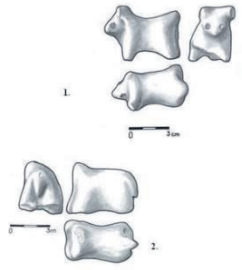
The houses do not intersect, but surround - on the north and east side - the sanctuary formed by ritual graves. This observation imposes the idea that the two areas (the sacred and the inhabited, but also the inhabited also with sacred connotations) function at the same time. Moreover, we will further see that - at least the L1 dwelling - has a pronounced "ritual-didactic" character here, practicing, in the constitutive "cells / rooms", house rituals (house altar), learning crafts (pottery, carving stone, ceramics production).

Autostrada Orăștie – Sibiu, LOT 4. Sit arheologic Cristian 1 – km. 76+450 – 76+900. Plan de situație privind dispunerea complexelor neolitice cu caracter profan (gropi cu resturi menajere, locuințe etc.) în cadrul sitului




Locuința-sanctuar $L_1$ este una tipică pentru ceea ce se definește drept „locuire în cuiburi", cu analogii la Miercurea Sibiului (Miercurea Sibiului-*Petriș*; Miercurea Sibiului II-*Valea Gârbovei*) și Gura Baciului; un „cuib" format din bordeie, locuințe adâncite. Caracteristica principală a acestui tip de locuire este „aglomerarea" mai multor bordeie sub formă concentrică, comunicând între ele, fiecare cu funcționalitate specifică (de dormit, de încălzit, de cult sau ateliere pentru cioplit piatra). În cazul de la Cristian este vorba de 9 astfel de bordeie, fiecare cu funcționalitate particulară, rituală, dar unite între ele. Dintre acestea, bordeiul $C_4$ este unul dedicat exclusiv cultului (acesta se află la vest de spațiul de încălzit în care se află cuptorul $C_{39}$). Dispunerea sa, în imediata apropiere a zonei încălzite iarna, arată importanța acestuia pentru familie și folosirea spațiului pe tot parcursul anului (și în anotimpul rece). Piesele de cult se clasează în mai multe categorii. Prima – ca număr – este categoria plasticii zoomorfe care reprezintă bovidee (10 piese), care reprezentau o populație de animale mult mai numeroasă în Transilvania față de alte regiuni ale României. Poate că așa se explică și puternica colonizare neolitică timpurie din Transilvania, marea turmă de *Bos primigenius* de aici fiind atractivă ca sursă de hrană stabilă.

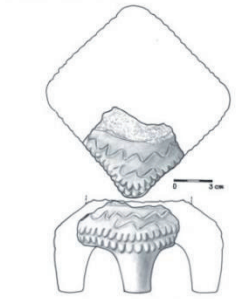
Cristian I. Bovideu din lut / Clay ox.




Cristian I. Bovidee din lut / Clay oxes.

The L1 sanctuary-dwelling is a typical one for what is defined as "nesting", with analogies to Miercurea Sibiului (Miercurea Sibiului-*Petriș*; Miercurea Sibiului II-*Valea Gârbovei*) and Gura Baciului; a "nest" of huts, deep dwellings. The main feature of this type of housing is the "agglomeration" of several huts in a concentric shape, communicating with each other, each with specific functionality (sleeping, heating, worship or workshops for carving stone). In Cristian's case, there are 9 such huts, each with a particular, ritual function, but united by each other. Of these, the $C_4$ hut is dedicated exclusively to worship (it is located west of the heating space where the $C_{39}$ oven is located). Its layout, in the immediate vicinity of the heated area in winter, shows its importance for the family and the use of space throughout the year (and in the cold season). Cult pieces fall into several categories. The first - in number - is the category of zoomorphic plastics that represent oxes (10 pieces), which represented a much larger animal population in Transylvania than in other regions of Romania. Perhaps this explains the strong early Neolithic colonization of Transylvania, the large herd of *Bos primigenius* here being attractive as a stable food source.

Cristian I. Altăraș / opaiț din lut / Small altar/clay lamp.



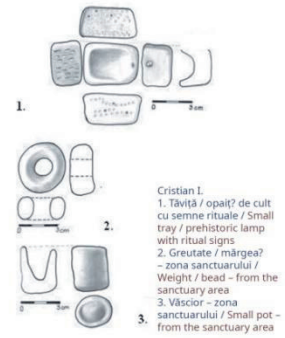

„Altăraș" / opaiț de cult / Small altar/clay lamp.

A doua categorie aflată în $C_4$ este cea a „altărașelor" de cult. Rolul acestora în iluminarea sanctuarului casnic este tot mai evident.Una dintre piesele de forță ale altarului casnic descoperit în bordeiul $C_4$, component al „cuibului" $C_{40}$, numerotat de noi ca locuința $L_1$.

Acesta este un „altăraș" / opaiț care păstrează un orificiu pentru feștilă pe una dintre laturile scurte. Pe celelalte laturi acesta este „ornamentat" prin imprimări circulare de mici dimensiuni (laturile lungi) și prin impresiuni realizate într-o tehnică puțin apropiată tipologic culturii Starčevo-Criș, dar existentă, după câte se vede aici (pe cealaltă latură scurtă).

The second category in $C_4$ is that of the "other" cult altars. Their role in the lighting of the household sanctuary is increasingly obvious. One of the most important pieces found in the household altar was discovered in the $C_4$ hut, part of the "nest" $C_{40}$, numbered by us as the $L_1$ dwelling.

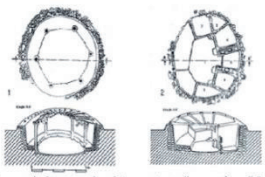
This is an "altar" / prehistoric lamp that keep a wick hole on one of the short sides. On the other sides it is "ornamented" by small circular prints (long sides) and by impressions made in a technique less connected to the Starčevo-Criș culture, but existing, as seen here (on the other short side).




Cristian I.
1. Tăviță / opaiț? de cult cu semne rituale / Small tray / prehistoric lamp with ritual signs
2. Greutate / mărgea? – zona sanctuarului / Weight / bead – from the sanctuary area
3. Vâscior – zona sanctuarului / Small pot – from the sanctuary area

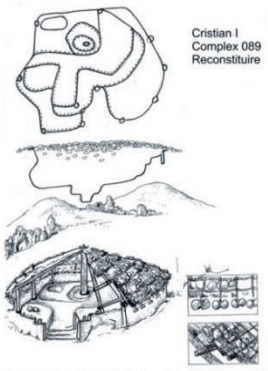
1. Cristian I. Locuința $L_1$. Cap realizat din cuarțit / Dwelling $L_1$ Quartz head

Locuința $L_1$. Dwelling $L_1$




Reconstituirea unor locuințe-sanctuar dispuse „în cuib" din Anatolia / Reconstruction of some sanctuary houses arranged „in nest" in Anatolia

Cristian I. Locuința $L_1$ („cuib 1"). Dwelling $L_1$ (nest 1).




Cristian I. Locuință adâncită (complex 89) componentă a $L_1$ / Deep dwelling (complex 89) component of $L_1$

Locuința $L_1$ prezintă o singură groapă de locuit și este asemănătoare locuinței $L_3$. Structura materialului arheologic ne arată că este o colibă simplă, de locuit, fără virtuți speciale precum locuința $L_1$.

O dată cu mileniul 7 BC se instituționalizează activitățile de cult (cultice) practicate de neolitici în construcții special construite pentru acest scop. Acestea preiau rolul de case comune pentru cult, având un rol important pentru menținerea unității comunităților neolitice într-o lume organizată oarecum misionar. Trebuie menționat faptul că acestea ocupă spații lăsate libere de mezolitici (de exemplu, în Transilvania, în interiorul arcului carpatic, nu s-a putut demonstra existența mezoliticilor, aceștia putând alege locurile cele mai bune pentru locuit din lipsă de concurență – Clisura Dunării, nord-vestul României sau nord-estul țării). Descoperirea unor situri precum Cristian I arată caracterul profund misionar (religios, dar și în ceea ce privește implementarea noilor tehnologii de supraviețuire) al noilor veniți.

The $L_1$ dwelling has a single dwelling pit and is similar to the $L_3$ dwelling. The structure of the archaeological material shows that it is a simple, inhabited hut, without special virtues such as the L1 dwelling.

Along with the 7th millennium BC, the cult activities (cults) practiced by the Neolithic in constructions specially built for these purposes are institutionalized. They take on the role of common houses of worship, playing an important role in maintaining the unity of Neolithic communities in a somewhat missionary organized world. It should be noted that they occupy spaces left free by the Mesolithic (for example, in Transylvania, inside the Carpathian arc, it was not possible to prove the existence of the Mesolithic, they could choose the best places to live due to lack of competition - Danube Gorge, northwest Romania or the north-east of the country). The discovery of sites such as Christian I shows the deep missionary character (religious, but also in terms of implementing new survival technologies) of newcomers.

**Părăsirea așezării**

Părăsirea și astuparea sistematică a locuinței $L_1$ s-a făcut după un ritual identic cu cel al părăsirii sanctuarului de gropi rituale.

În zona centrală a bordeiului $C_{44}$ s-au depus resturile unui cadavru, care par a fi rezultat în urma descărnării și adunării și depunerii aleatorii a oaselor (ca și în cazul $M_4$ din CM) urmată de depunerea acestuia spre partea centrală a complexului arheologic. Locuințele ard (dovadă că pietrele de râu ale acoperișului sunt trecute prin foc) – poate că după punerea intenționată a focului –, iar gropile sunt umplute intenționat, înainte de ardere, cu o cantitate foarte mare de material ceramic și alte gunoaie.

**Abandoning the settlement**

The abandonment and systematic clogging of the $L_1$ dwelling was done after a ritual identical to that of leaving the ritual pits sanctuary.

In the central area of the $C_{44}$ hut, the remains of a corpse were deposited, which seem to have resulted from the dismemberment and random gathering and deposition of bones (as in the case of $M_4$ in The House of the dead described bellow) followed by its deposition to the central part of the archaeological complex. The houses burn (proof that the river stones of the roof are passed through the fire) - perhaps after the deliberate setting of the fire - and the pits are intentionally filled, before burning, with a very large amount of ceramic material and other garbage.

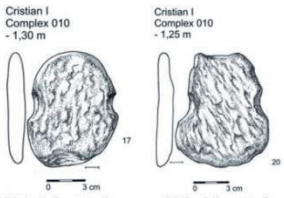
Alte elemente – și cele mai importante – ale ritualului de părăsire a complexului arheologic de la Cristian I sunt reprezentate de descoperirile din complexul $C_{24}$. Acesta este extrem de important, reprezentând faza ultimă de părăsire, cea a Casei Morților. Acest complex este mai nou de la Cristian I, dar nu mai târziu de Starčevo-Criș IB, și este un context de depunere de oase umane, disparate, recoltate în urma descărnării / expunerii unui / unor cadavre fără urme de ardere. Este vorba de 4 morminte (dintre care 3 sunt duble, și un al 4-lea special, prin inventarul funerar cu care e asociat – masca de lut). Oase omenești din M 4, foarte puține și fără conexiune anatomică evidentă, provin, mai degrabă, din adunarea resturilor unui mort descărnat și atacat / consumat de vietățile sălbatice sau domestice din jur. Masca este miniaturală, cu detalii fine, apropiate de modelul din realitate, foarte bine proporționată. Angoba roșie se mai păstrează doar parțial, dar întreaga mască a fost acoperită în vechime cu vopsea. Dimensiunile generale ale piesei sunt: Î – 64,90 mm și l – 31,17 mm. Gura este întredeschisă cu buzele modelate perfect

care imprimă ideea de mișcare, nasul are nările reprezentate de incizii fine, ochii sunt alungiți, parțial păstrați. Fața este foarte bine lucrată și se redă fiecare cută a acesteia (pomeții sunt reliefați; ridurile de pe frunte sunt aproape imperceptibile – culoarea roșie care mai persistă în această zonă s-a păstrat în adâncituri). Acest tip de piesă este unică în România pentru orizontul cronologic discutat pentru primul val de neolitizare. Cea mai apropiată analogie – dar nu identică – este în Grecia. Acest tip de reprezentare naturalistă, este legat de obicei de personaje importante în viața comunității.

Other elements - and the most important ones - of the ritual of leaving the archeological complex from Cristian I are represented by the discoveries from the C24 complex. This complex is extremely important, representing the last phase of leaving, that of the House of the Dead. This complex is the newest from Cristian I, but not later than Starčevo-Criș IB, and is a context of deposition of human bones, disparate, gathered after the fleshing / exposure of a / some corpses without traces of burning. It is about 4 graves (of which 3 are double, and a 4th one, special, through the funerary inventory with which it is associated - clay mask). Human bones from $M_4$, very few and without obvious anatomical connection, come, rather, from the gathering of the remains of a skeleton, attacked / consumed by the wild or domestic creatures around. The mask is miniature, with fine details, close to the model in reality, very well proportioned. The red angobe is only partially preserved, but the whole mask has been covered with red paint for a long time. The general dimensions of the piece are: Î - 64.90 mm and l - 31.17 mm. The mouth is ajar with perfectly shaped lips that imprint the idea of movement, the nose has nostrils represented by fine incisions, the eyes are elongated, partially preserved. The face is very well realized and each crease is rendered (cheekbones are highlighted; wrinkles on the forehead are almost imperceptible - the red color that still persists in this area has been preserved in the wrinkles). This type of piece is unique in Romania for the chronological horizon discussed for the first wave of Neolithic. The closest analogy - but not identical - is in Greece. This type of naturalistic representation is usually related to important people in the life of the community.

Depunerea a *șapte* decedați grupați în patru morminte (trei colective: $M_1$ – adult și copil; $M_2$ – adult și adolescent; $M_3$ – adulți și unul votiv: $M_4$ – adult în asociere cu masca din ceramică) arată un ritual de părăsire ce se poate datora unor conflicte cu mezoliticii locali (sau a preluării unor obiceiuri de înmormântare (**1**) pentru unii cercetători depunerile de ocru roșu arată populații de vânători), epuizării unor resurse sau materii prime în care comunitatea s-a specializat (**2**) sau o boală epidemică la care noii coloniști nu aveau imunitate (**3**).

The deposition of seven deceased grouped in four graves (three groups: $M_1$ - adult and child; $M_2$ - adult and adolescent; $M_3$ - adults and one votive: $M_4$ - adult in association with the ceramic mask) shows a ritual of abandonment that may be due conflicts with local Mesolithic populations (or the adoption of burial habits (**1**) for some researchers red ocher deposits show hunting populations), depletion of resources or raw materials in which the community specialized (**2**) or an epidemic disease in which new settlers had no immunity (**3**).




Cristian I. Greutate din piatră /Stone weight.

Cristian I. Greutate din piatră/ Stone weight.

După ritualurile de părăsire a zonei sacre comunitățile din jur nu au uitat despre semnificația magică a zonei descrise până acum și au venit – din când în când – pentru a aduce ofrande celor care au fost preoții, șamanii unui grup de comunități care locuiau în sudul și sud-vestul Transilvaniei. Dovada este dată de descoperirea complexului $C_{10}$, care suprapune Casa Morților.

After the rituals of leaving the sacred area, the surrounding communities did not forget about the magical significance of the area described so far and came (priests, shamans of a group of communities living in the south and southwestern Transylvania) - from time to time - to bring offerings. The proof is given by the discovery of the $C_{10}$ complex, which overlaps the House of the Dead.

La Cristian I, orizontul sanctuarului format din gropi rituale se încadrează – cel puțin tipologico-stilistic și tehnologic – în faza Starčevo-Criș IA (aproximativ între 7.280 cal BP și 7.140 cal BP) și IB (aproximativ între 7.140 cal BP și 7.000 cal BP). Părăsirea sitului este – cel târziu – la momentul fazei IC (6.910±30 – 6.890±40 cal BP) – 6.920 cal BP la momentul Miercurea Sibiului-*Petriș* – orizontul Ib).

In the archaeological site from Cristian I, the horizon of the sanctuary formed by ritual graves falls - at least typologically-stylistically and technologically - in the Starčevo-Criș IA phase (approximately between 7,280 BP and 7,140 BP) and IB (approximately between 7,140 BP and 7,000 BP). Leaving the site is - at the latest - at the time of the IC phase (6,910 ± 30 - 6,890 ± 40 BP) - 6,920 BP at the time of Miercurea Sibiului-*Petriș* - horizon Ib).

Prezența lor aici poate fi pusă fie pe seama unui motiv practic - exploatarea sării sau izvoarelor sărate fie pe seama unuia ritual - vederii/expunerii sitului sacru spre un muntele sacru/totemic. Dacă la Lepenski Vir muntele sacru este – după unele opinii – Trescavățul, la Cristian I acesta este complexul Munților Cibinului pe unde au venit – după opinia noastră – comunitățile neolitice timpurii. În fața acestora se află un munte piramidal care se înalță în plină vale. Poate că, în mentalitatea comunității neolitice sacre de aici, acesta este „jalonul" de la care pornește drumul venirii și reîntoarcerii spre comunitatea-mamă.

Their presence here can be attributed either to a practical reason - the exploitation of salt or salt springs or to a ritual - to the view / exposure of the sacred site to a sacred / totemic mountain. If at Lepenski Vir the sacred mountain is - according to some opinions - the Trescavăț, at Cristian I this is the Cibin Mountains the way through where the early Neolithic communities came - in our opinion. In front of them is a pyramidal mountain that rises in the middle of the valley. Perhaps, in the mentality of the sacred Neolithic community, this is the «milestone» from which the path of coming and returning to the mother community starts.

Un alt sit relevant pentru evoluția primelor comunități sedentare pe teritoriul Transilvaniei este cel de la Cristian III, unde au fost descoperite două orizonturi culturale preistorice, unul datat în **neolitic**, aparținând culturii **Starčevo-Criș**, faza IIIB, celălalt în epoca **eneoliticului târziu** (cultura **Torților pastilate – Bodrogkeresztúr III**; câteva fragmente ceramice) și **bronzului târziu** (cultura **Noua**).

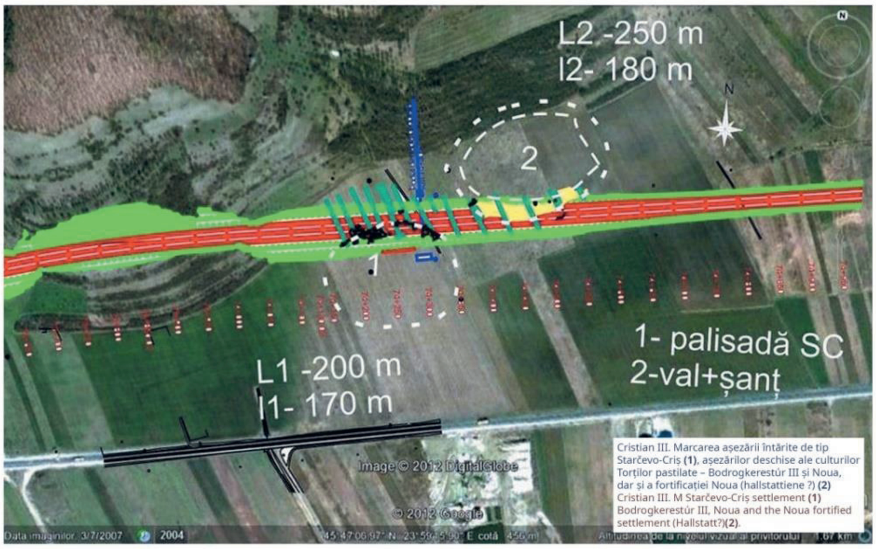
Cel mai vechi și primul orizont de locuire este cel neolitic timpuriu. Acesta este unul compus din două tipuri de elemente de arhitectură: gropi de par, ca părți ale unui sistem de fortificație (palisadă, poartă de intrare, accese pietonale și mai multe turnuri) și, în interiorul acestuia, complexe de locuire și un sanctuar.

Al doilea orizont cultural, propriu epocii bronzului târziu (cultura Noua), este surprins prin gropi şi locuinţe de suprafaţă.

Another relevant archaeological site for the evolution of the first sedentary communities in Transylvania is that of Cristian III, where two prehistoric cultural horizons were discovered, one dating to the Neolithic, belonging to the Starčevo-Cris culture, phase IIIB, the other in the late Eneolithic Bodrogkeresztúr III; some ceramic fragments) and late bronze (Noua culture).

The oldest and first inhabited horizon is the early Neolithic. It is composed of two types of architectural elements: pit holes, as parts of a fortification system (palisade, entrance gate, pedestrian accesses and several towers) and, inside, dwellings and a sanctuary.

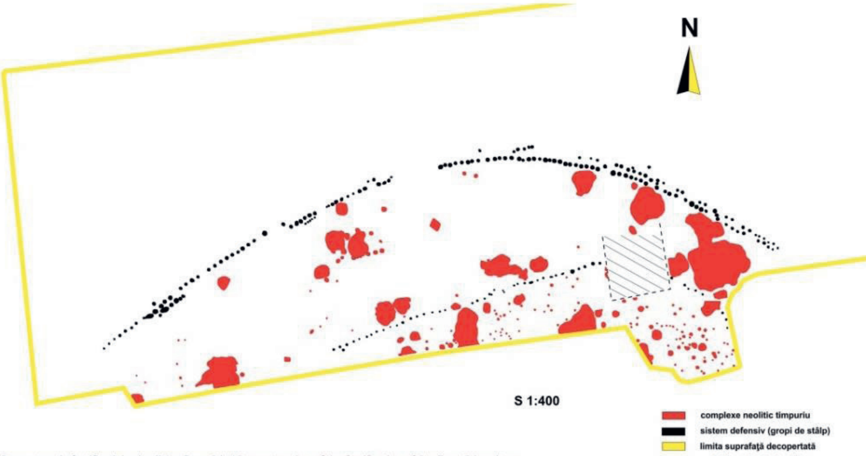
The second cultural horizon, typical of the late Bronze Age (Noua Culture), is represented by pits and surface dwellings.



Cristian III. Marcarea așezării întărite de tip Starčevo-Criș **(1)**, așezărilor deschise ale culturilor Torților pastilate – Bodrogkerestúr III și Noua, dar și a fortificației Noua (hallstattiene ?) **(2)**
Cristian III. M Starčevo-Criș settlement **(1)** Bodrogkerestúr III, Noua and the Noua fortified settlement (Hallstatt?)**(2)**.

În interiorul fortificației aparținând culturii Starčevo-Criș s-a constatat existența unei locuiri intense, chiar și o departajare neașteptată a arhitecturii interioare printr-o palisadă simplă/gard, de formă ovală, pe latura de E și patrulateră pe latura de V. Fortificația exterioară, ușor ovală, are căi de acces pietonal (mici întreruperi ale palisadei), dublări ale palisadei pentru a se crea drumuri de rond pe coama acesteia (de obicei în dreptul porților) și o dublare/întărire a întăriturii pe latura de E-NE, posibil mai greu de apărat. Estimăm că am cercetat maximum 40% din zona fortificată.

Inside the fortification belonging to the Starčevo-Criş culture, the existence of an intense habitation was found, even an unexpected separation of the interior architecture through a simple palisade / fence, oval in shape, on the East side and quadrilateral on the West side. The exterior fortification slightly oval, has pedestrian access roads (small interruptions of the palisade), doublings of the palisade to create roundabouts on its ridge (usually near the gates) and a doubling / strengthening of the reinforcement on the East-North East side, possibly more difficult to defend. We estimate that we researched a maximum of 40% of the fortified area.



Reconstrucția fortificației culturii Starčevo-Criș / Reconstruction of the fortification of Starčevo-Criș culture

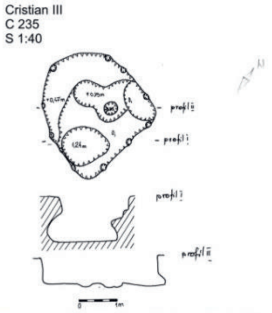
**Locuința-bordei numărul 1 ($B_1$)** are lungimea de 3,6 m, în cadrul ei fiind descoperite vase întregibile și fragmentare, sub forma vaselor cu picior, străchini, castroane cu corp rotund, puține oase, fragmente de chirpici și pietre de râu.

Dwelling number 1 ($B_1$) has a length of 3.6 m; there were discovered vessels and fragmentary vessels: cups, bowls, bowls with round bodies, few bones, fragments of adobe and river stones.

Cristian III. Conturarea Locuinței $B_1$. Dwelling $B_1$ seen from the top.

Cristian III. Locuința bordei nr 1 ($B_1$)) în timpul cercetării / Dwelling B1 during excavation

Golirea integrală a complexului $B_1$ / Final look of dwelling $B_1$



Planul locuinței $B_1$ / Archaeological drawing of $B_1$ dwelling

**Sanctuar – locuința-bordei numărul 7 ($B_7$)**
Pe latura de E-NE se observă prezența unui complex de foarte mari dimensiuni, de tip sanctuar cu dimensiuni foarte mari (aproximativ 15,30/13,40 m). Groapa (gropile) conținea o cantitate însemnată de material arheologic (ceramică, unelte, oase, corn). Acest tip de arhitectură (spații mari de locuit formate din alăturarea mai multor locuințe adâncite sau semi-adâncite) este des întâlnit în cercetările ultimilor ani la Cristian I, Miercurea Sibiului-*Petriș* sau *Miercurea Sibiului II*. Construcția de la Cristian III pare a se constitui din patru bordeie unite între ele și un cerdac ce le înconjoară. Această „locuință" este – mai degrabă – o construcție cu caracter special (sanctuar, locuință de șaman sau locuința șefului militar al fortificației).

**The sanctuary – dwelling no 7 ($B_7$)** On the E-NE side there was discovered a very large complex, sanctuary type of very large dimensions (approximately 15.30 / 13.40 m). The pit (pits) contained a significant amount of archaeological material (pottery, tools, bones, horn). This type of architecture (large living spaces consisting of the addition of several deep or semi-deep dwellings) is often found in the archaeological researches in recent years at Cristian I, Miercurea Sibiului-*Petriș* or *Miercurea Sibiului II*. The construction from Cristian III seems to consist of four huts joined together and a porch that surrounds them. This "dwelling" is - rather - a special construction (sanctuary, shaman's dwelling or the residence of the military chief of the fortification).

Localizarea sanctuarului în cadrul așezării cercetate/ Location of the sanctuary in the settlement

Sanctuar ($B_7$). Conturare / Sanctuary ($B_7$). Seen from the top.

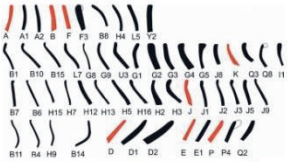
Sanctuar ($B_7$). Golirea integrală a complexului / Sanctuary ($B_7$). Final look after research

În sanctuarul de la Cristian III s-au descoperit și două fragmente dintr-un vas realizat din lemn fosil. Acestea reprezintă partea inferioară a unui vas extrem de asemănător cu cel descoperit la Grădinile de Marin Nica, datat la 36.700±800 BP (Poz-25.226).

Fragmentele din vasul realizat din lemn (sanctuar 7 ($B_7$)) / The 2 fragments of the pot made of wood (Sanctuary ($B_7$)).

Vasul realizat din lemn (sanctuar ($B_7$)) / Drawing of the fossilised wood vessel Sanctuary ($B_7$).

In the sanctuary from Cristian III, two fragments of a vessel made of fossil wood were also discovered. They represent the lower part of a vessel extremely similar to that discovered at Grădinile by Marin Nica, dated at 36,700 ± 800 BP (Poz-25,226).



Tipologiile de buze identificate în zona sanctuarului de la Cristian III / Types of lips of vessels in the area of Sanctuary ($B_7$).

Ceramică (sanctuar – locuința-bordei numărul 7 ($B_7$)) / Cristian III. Pottery (sanctuary – hut-dwelling number 7 ($B_7$)).

**Inventarul litic**
Fragmentul de topor-ciocan/sceptru din piatră șlefuită, perforat transversal a fost probabil spart intenționat pe jumătate, pe linia diametrului maxim a găurii de fixare, după care a fost aruncat pe una din vetrele complexului. Este un posibil rest material al unui ritual.

**Lithic inventory**
The ax-hammer / scepter fragment made of polished stone, transversely perforated was probably intentionally broken in half, on the line of the maximum diameter of the fixing hole, after which it was thrown on one of the hearths of the complex. It is possible material remains of a ritual.

Topor/sceptru din piatră șlefuită (sanctuar – locuința-bordei numărul 7 ($B_7$)) / Ax/stone scepter from the sanctuary ($B_7$)

Topoare din piatră șlefuită (2) și lamă din obsidian (sanctuar – locuința-bordei numărul 7 ($B_7$)) / Two stone axes and an obsidian blade from the sanctuary ($B_7$)

**Plastica antropomorfă / Anthropomorphic statues**

Statuia/menhir nr. 1 (sanctuar – locuința-bordei numărul 7 ($B_7$)) / Menhir statue no 1 from sanctuary ($B_7$)

După cum se poate lesne-observa este vorba despre redarea, cu amănuntele necesare, unui personaj uman, cu capul bine evidențiat și corpul acoperit cu mici orificii dispuse cu intenție către gât, părțile laterale și pe laturile propriu-zise și părți lustruite care accentuează fie trăsături specifice ale capului, fie membrele superioare, lustruirea minuțioasă a părților laterale. La mijlocul piesei – pe ambele părți ale acesteia – se află o alveolare, ca și o adâncitură pentru rășnit (?). Aceasta este piesa cel mai puțin stilizată și – se pare – cea mai importantă din sanctuar.

As you can easily see, it is the rendering, with the necessary details, of a human, with his head well highlighted and his body covered with small holes intentionally arranged towards the neck, the sides and on the sides themselves and polished parts that accentuate either specific features of the head, either the upper limbs, thorough polishing of the sides. In the middle of the piece - on both sides of it - there is an alveolar, similar to a recess for grinding (?). This is the least stylized piece and – as it seems - the most important in the sanctuary.

Statuia/menhir nr. 2 (sanctuar – locuința-bordei numărul 7 ($B_7$)) / Menhir statue no 2 from sanctuary ($B_7$)

În zona de V a complexului, se află o altă statuie/menhir, tot cu caracteristici antropomorfe. Spre deosebire de prima, părțile laterale sunt mult mai prost păstrate, la fel și una dintre „fețe". Piesa, trăsăturile esențiale ale acesteia, este/sunt evidențiate atât prin puncte „scobite" pe suprafața pietrei, cât și prin „evidențierea" acestora prin procedeul lustruirii. Din nou apare alveolarea centrală, atât pe fața cât și pe spatele sculpturii.

Piesa numărul 2 este – după opinia noastră – tot antropomorfă, dar stilizată. Trăsăturile umane (ochi, gură) sunt vizibile.

In the Western area of the complex, there is another statue / menhir, also with anthropomorphic characteristics. Unlike the first, the sides are much poorer preserved, as is one of the "faces". The piece is highlighted both by "hollow" points on the surface of the stone, and by their "highlighting" by the polishing process. The central alveolus appears again, both on the front and on the back of the sculpture. Piece number 2 is - in our opinion - anthropomorphic, but stylized. Human features (eyes, mouth) are visible.

Statuia/menhir nr. 3 (sanctuar – locuința-bordei numărul 7 ($B_7$)) / Menhir statue no 3 from sanctuary ($B_7$)

În zona de N a complexului se află această piesă, deosebită de primele două (antropomorfe), cu trăsături zoomorfe. Piesa se sprijinea pe „bărbie" (astăzi ruptă). Coarnele sunt evidente – chiar dacă stilizate. Din nou, piesa prezintă două alveolări mari, evidente, față-spate și unele alveolări mici, grupate.

In the Northern area of the complex there was discovered the third piece, different from the first two (anthropomorphic), with zoomorphic features. The piece rested on the „chin" (broken today). The horns are obvious - even if stylized. Again, the piece has two large, obvious, front-back alveoli and some small, grouped alveoli.

În cel mai cunoscut sit mezolitic – cel de la Lepenski Vir, venirea neoliticilor nu a dus la dispariția epocii anterioare, cea mezolitică. Ba mai mult, unele tradiții ale mezoliticului – cum ar fi statuile/menhir – mai supraviețuiesc până la venirea purtătorilor culturii Vinča, fapt confirmat și de cercetările de la Cristian III.

Acestea – statuile/menhir – se concentrează în Clisura Dunării, acolo unde se dezvoltă superba și enigmatica cultură Lepenski Vir (numită și Schela Cladovei în România. În ultima vreme s-au descoperit, pe valea Mureșului, alte două situri cu astfel de descoperiri, în straturi încadrate în faza a III a culturii Starčevo-Criș (Limba-*Bordane* și la Tărtăria-*Gura Luncii* – ultima, este drept, în poziție secundară).

In the most famous Mesolithic site - that of Lepenski Vir, the arrival of the Neolithic population did not lead to the disappearance of the previous era, the Mesolithic. Moreover, some Mesolithic traditions - such as statues / menhirs - still survive until the arrival of the bearers of the Vinča culture, a fact confirmed by the research of Christian III.

These - statues / menhirs - are concentrated in the Danube Gorge, where the beautiful and enigmatic Lepenski Vir culture (also called Schela Cladovei in Romania) is developing. Recently, two other sites with such discoveries have been documented in the Mureș Valley, in layers framed in phase III of the Starčevo-Criș culture (Limba-*Bordane* and at Tărtăria-*Gura Luncii* – the latest in a secondary position, it is right).

O foarte frumoasă statuetă feminină cu dimensiunea de 6,8 cm a fost descoperită în complexul arheologic 345 (locuința-bordei numărul 6 ($B_6$)). Aceasta are creștetul plat și ornamentat cu motive unghiulare incizate înscrise într-un cerc incizat (păr?). Părul este redat și pe spate, partea superioară, prin motive unghiulare redate cu unghiul ascuțit în jos, sugerând adunarea acestuia. Ochii sunt realizați prin două incizii lungi, adânci și puțin oblice, iar nasul este de mari dimensiuni. Fața statuetei are redați ochii prin două tăieturi profunde, oblice față de nas și nasul, proeminent.

A very beautiful female statuette with a size of 6.8 cm was discovered in the archeological complex 345 (hut-house number 6 (B6)). It has a flat and ornamented crest with incised angular motifs inscribed in an incised circle (hair?). The hair is also rendered on the back, the upper part, by angular motifs rendered with the sharp angle downwards, suggesting the hairstyle. The eyes are made through two long, deep and slightly oblique incisions, and the nose is large. The face of the statuette has its eyes rendered by two deep cuts, oblique to the nose and the nose, prominent.

Complex 345 (locuința-bordei numărul 6 ($B_6$)). Statuetă antropomorfă. Vedere din față / Antropomorphic statuette. Seen from the front

Complex 345 (locuința-bordei numărul 6 ($B_6$)). Statuetă antropomorfă. Detaliu cu modul de redare al părului / Antropomorphic statuette. Rendering of haistyle

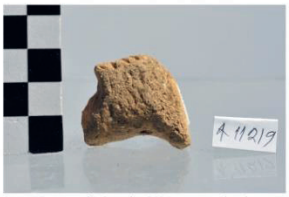
**Plastica zoomorfă**

O statuetă zoomorfă de dimensiuni mici (3,9 cm) s-a descoperit în complexul 583 (sanctuar – locuința-bordei numărul 7 ($B_7$)) și poate fi un un câine. O a doua statuetă zoomorfă (bovideu ?), de dimensiuni mici (3,2 cm) din același complex, este fragmentară.

**Zoomorphic statuettes**

A small zoomorphic statuette (3.9 cm) was discovered in complex 583 (sanctuary - hut-house number 7 (B7)) and may represent a dog. A second zoomorphic statuette (ox?), small (3.2 cm) from the same complex, is fragmentary.

Statuetă zoomorfă. Complex 583 (sanctuar – locuința-bordei numărul 7 ($B_7$)) / Zoomorphic statuette. Dog (?)




Statuetă zoomorfă. Complex 583 (sanctuar – locuința-bordei numărul 7 ($B_7$)) / Zoomorphic statuette. Ox (?)

Figurina zoomorfă (urs?) fragmentară (sau fragment de vas?) cu dimensiunea de 10 cm s-a descoperit în complexul 515 (pivnița numărul 5 ($P_5$)). Piesa, care este lucrată realist, înfățișează un animal de forță, cu picioare scurte și groase, tăiate drept, corp masiv și greabăn conturat.

The fragmentary zoomorphic figurine (bear? or fragment of a vessel?) with a size of 10 cm was discovered in complex 515 (cellar number 5 (P5)). The piece, which is realistically worked, depicts a strong animal, with short and thick legs, cut straight, massive body and contoured withers.

Statuetă zoomorfă. Complex 515 (pivnița numărul 5 ($P_5$)) / Zoomorphic statuete (bear?)

Statuetă zoomorfă. Complex 515 (pivnița numărul 5 ($P_5$)) / Zoomorphic statuete (bear?)

Toate informațiile în legătură cu cultura Starčevo-Criș arată că ceea ce observase mai de mult Gh. Lazarovici în legătură cu descoperiri din Transilvania și anume faptul că există comunități ale acestei culturi care primesc influențe notabile și durabile din partea culturii Vinča, sunt adevărate.

Toate aceste observații arată un lucru deosebit de interesant care se rezumă, în acest moment, la afirmația după care există o cooperare, dacă nu – chiar – o conviețuire, între elementele de civilizație mai vechi, cele mezolitice și nou veniții neolitici, care se pare că au probleme de acomodare cu mediul de aici. Poate că astfel se poate explica faptul că în ritualurile – dar și în sanctuarele – din fazele I-III ale culturii Starčevo-Criș sunt asimilate, între elementele de cult și statuile/stelele/menhir de tradiție mezolitică.

**Datele stratigrafice ale sanctuarului de la Cristian I sau a celui de la Gura Baciului arată clar faptul că mixajul între populațiile mezolitice și cele neolitice începe cel mai târziu în Starčevo-Criș IB și ține, atenuându-se din ce în ce mai mult, până la orizontul cronologic Starčevo-Criș III, așa cum ne-o arată sanctuarele de la Cristian III, Tărtăria-*Gura Luncii* și Limba. O dată cu cultura Vinča această simbioză piere definitiv, neoliticii impunându-și modul propriu de viață.**

All the information about the Starčevo-Criș culture shows that what Gheorghe Lazarovici observed about the discoveries in Transylvania, namely the fact that there are communities of this culture that receive notable and lasting influences from the Vinča culture, are true.

All these observations show a very interesting thing which boils down, at this moment, to the statement that there is a cooperation, if not - even - a coexistence, between the elements of older civilization, the Mesolithic and the Neolithic newcomers. The latter seems to have problems adjusting to the environment here. Perhaps this explains the fact that in the rituals - but also in the sanctuaries - from phases I-III of the Starčevo-Criș culture they assimilated, the statues / stars / menhirs of Mesolithic tradition as their own cult elements.

**The stratigraphic data of the sanctuary from Cristian I and of Gura Baciului settlemets clearly show that the mixing between the Mesolithic and Neolithic populations begins at the latest in Starčevo-Cris IB and that it lasts, attenuating more and more on the chronological horizon of Starčevo-Criș III, as shown by the sanctuaries from Cristian III, Tărtăria-*Gura Luncii* and Limba. With the beginning of the Vinča culture, this symbiosis perished definitively, the Neolithic imposing their own way of life.**

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# Rituri și ritualuri de consacrare în cultura Petrești.

Studiu de caz – Moșna

# Consecration rites and rituals in Petrești culture.

Case study – the archaeological site from Moșna

**Organizator:**
Muzeul Național Brukenthal

**Perioada:**
6-30 noiembrie
2020

Parteneri:

## Rituri și ritualuri de consacrare în cultura Petrești.

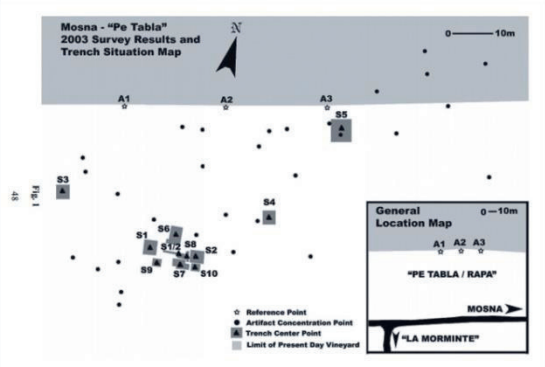
### Studiu de caz Moșna - *Râpă* (sau *Tablă*)

Punctul arheologic ***Râpă*** (sau ***Tablă***), situat la aproximativ 2,5 km SE de limita intravilanului comunei Moșna (jud. Sibiu), este amplasat pe un mic deal străjuit în partea de S de un pârâu și a intrat în circuitul științific - cu toate că aici nu s-au efectuat săpături arheologice sistematice sau de salvare - încă de acum aproximativ patru decenii, când, în urma unor lucrări viticole care au afectat puternic situl, au fost găsite numeroase fragmente ceramice (intrate mai apoi în colecțiile Muzeului Municipal Mediaș) rămase, până în prezent, inedite. Despre încadrarea cultural-cronologică a acestora, Iuliu Paul, cel care a analizat și repertoriat descoperirile, afirma că provin "dintr-o așezare cu mai multe straturi de cultură aparținând unor epoci diferite. Din nivelurile inferioare a rezultat și ceramică, pictată și nepictată, Petrești".

## Consecration rites and rituals in Petrești Culture.

### Case study: Moșna

The archeological point ***Râpă*** (or ***Tablă***), located approximately 2.5 km SE of the boundary of the village of Moșna, Moșna commune (Sibiu county), is located on a small hill guarded on the south side by a stream and entered the scientific circuit – allthough no systematic or rescue archeological excavations were carried out here - since about four decades ago, when, following some viticultural works that strongly affected the site, numerous ceramic fragments were found (later entered in the collections of the Mediaș Municipal Museum) and remained, until now, unpublished. Regarding their cultural-chronological classification, Iuliu Paul, the one who analyzed and repertory the discoveries, stated that they come «from a settlement with several layers of culture belonging to different eras. From the lower levels resulted some ceramics, painted and unpainted, {belonging to} Petrești culture «.



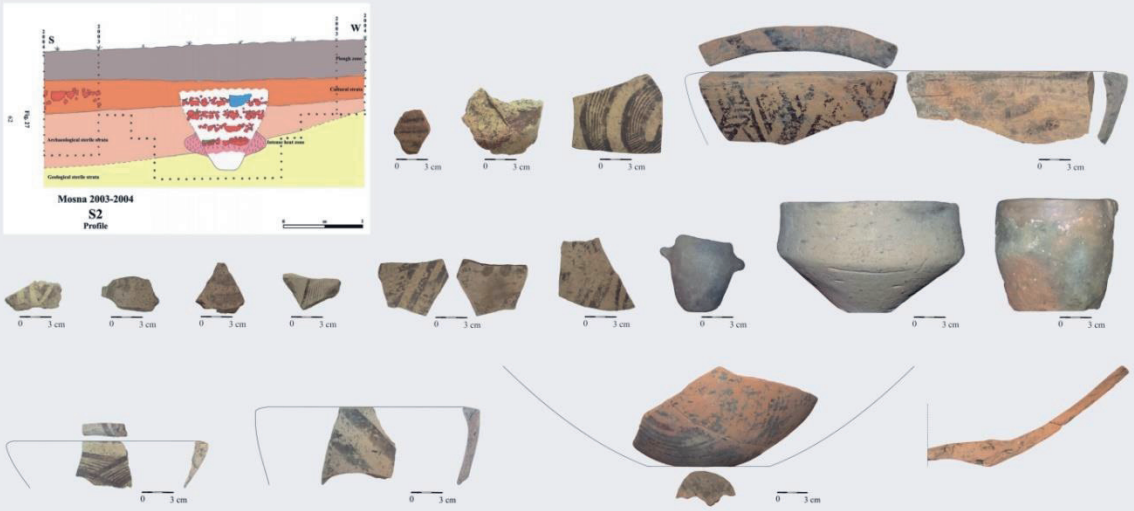
Localizarea Sitului arheologic de la Moșna-*Râpă* (*Tablă*). Location of the archaeological site Moșna- *Râpă* (*Tablă*)

Situl arheologic Moșna – Pe tablă a fost cercetat în perioada 2003-2006, ca rezultat al colaborării între Muzeul Național Brukenthal și the Arhaeological Technique and Research Center (Canada), ca parte a The Southern Transylvania Projects. Primele cercetări ale sitului au fost realizate în anul 2003, periegheza indicând existența sitului într-un perimetru aproximativ de 600 mp (100 m lungime, 60 m lățime). Au fost realizare 10 sondaje arheologice, rezultând descoperiti aparținând culturii Petrești clasice și culturii Coțofeni, faza 3.

The archaeological site was researched between 2003-2006, as a result of the collaboration between the Brukenthal National Museum and the Archaeological Technique and Research Center (Canada), as part of The Southern Transylvania Projects. The first researches of the site were carried out in 2003, the field research indicating the existence of the site in a perimeter of approximately 600 sqm (100 m long, 60 m wide). 10 archeological surveys were carried out, resulting in discoveries belonging to the classical Petrești culture and the Coțofeni culture, phase 3.

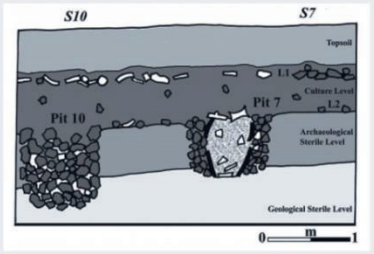
Unul din cele mai important complexe arheologice este **groapa 2**, identificată în secțiunea 2. Conține 4 niveluri distincte de chirpici, separate prin straturi de pământ de 11-16 cm, unele puternic arse, chiar vitrificate. Nivelul 1 conține bucăți mari de chirpici și puține materiale ceramice pictate. O **mărgică de aur** a fost asociată cu acest nivel și a fost descoperită în colțul vestic, lângă o structură rectangulară construită din blocuri de calcar. Ea este după cunoștințele noastre **singurul obiect de acest fel** (?) cu un context arheologic sigur, descoperit în aria culturii Petrești. Nivelurile 2 și 3 conțin chirpici și puține fragmente ceramice. Nivelul 4 indică un strat puternic de arsură, chirpici vitrificat, semințe carbonizate.

One of the most important archeological complexes is **pit 2**, identified in section 2. It contains 4 distinct levels of adobe, separated by layers of earth of 11-16 cm, some strongly burned, even vitrified. Level 1 contains large pieces of adobe and few painted ceramic materials. A **gold bead** was associated with this level and was discovered in the western corner, next to a rectangular structure of limestone blocks. It is, according to our knowledge, the only golden item in a secure achaeological context ever discovered in the area of Petrești culture. Levels 2 and 3 contain adobe and few ceramic fragments. Level 4 indicates a strong layer of burns, vitrified adobe, charred seeds.

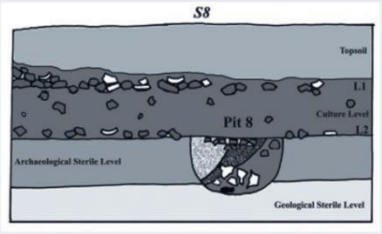



**Groapa 7** (extensia estică a S7) este o groapă circulară, cilindrică. În centrul său au fost identificate un suport de vas pictat și un vas spart. Groapa a avut 2 faze de construcție. Prima a fost construită în steril și conține fragmente de lut ars și cărbune, oase și unelte de piatră, depuse intenționat. În mijlocul acestei gropi a fost săpată o groapă circulară, mică, cu pereții decorați/întăriți cu coarne de animal și câteva vase depuse direct pe pământ. Apoi groapa a fost umplută cu cenușă, oase și unelte și acoperită cu pământ. E sugerată existența unei movile de pământ care acoperea construcția prezentată mai sus.

**Pit 7** (eastern extension of S7) is a circular, cylindrical pit. In its center were identified a painted vessel holder and a broken vessel. The pit had 2 construction phases. The first was built in tailings and contains fragments of burnt clay, coal, bones and stone tools, intentionally deposited. In the middle of this pit, a small circular pit was dug, with the walls decorated / reinforced with animal horns and a few vessels placed directly on the ground. Latter, the pit was filled with ashes, bones and tools and covered with earth. The existence of a mound of earth that covered the construction presented above is suggested.

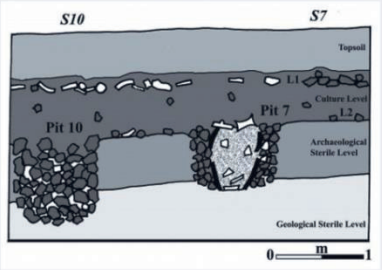


În cadrul secțiunii 1/2 a fost identificată **groapa 8**, sub stratul de chirpici, indicând un orizont cultural mai vechi. Groapa 8 conținea fragmente ceramice și chirpici în poziție secundară. Groapa 8, apare în S1/2 și S8, este circulară, cilindrică, cu un vas pentru lichide și o cupă mică, ambele căzute în aceeași direcție. La același nivel au fost descoperite un fragment de craniu de miel și câteva scoici. Partea superioară a complexului este acoperită cu cenușă, cărbune și un fragment de vatră.




In section 1/2, was identified **pit 8**, under the adobe layer, indicating an older cultural horizon. Pit 8 contained ceramic fragments and adobe in the secondary position. Pit 8, appearing in S1 / 2 and S8, is circular, cylindrical, with a vessel for liquids and a small cup, both falling in the same direction. At the same level, a fragment of a lamb's skull and some shells were discovered. The upper part of the complex is covered with ash, coal and a fragment of a heart.

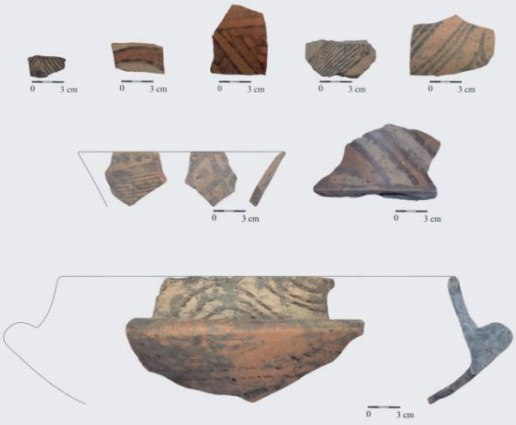
**Groapa 10**, apare în colțul sudic al S10, are forma cilindrică, conține multe fragmente de chirpici și 3 fragmente ceramice. Majoritatea fragmentelor de chirpici au amprente de frunze.




**Pit 10**, appears in the southern corner of S10, has a cylindrical shape, contains many adobe fragments and 3 ceramic fragments. Most adobe fragments have leaf imprints.

Alte complexe arheologice de menționat sunt gropile menajere, precum Groapa 1, Groapa 4, Groapa 6, Groapa 9a, groapa 9b, cilindrice, conținând puține fragmente ceramice și de chirpici, os și piatră.

Other archaeological complexes worth mentioning are household pits, such as Pit 1, Pit 4, Pit 6, Pit 9a, pit 9b, cylindrical, containing few ceramic and adobe fragments, bone and stone.



Mărgeaua tubulară (?)/foița cu capetele rulate și suprapuse (?) din aur, după cunoștințele noastre, este singurul obiect (?) cu un context arheologic sigur, descoperit în aria culturii Petrești: cu o greutate de 1,16 grame, acesta a fost găsit în colțul vestic al secțiunii/casetei S2, la adâncimea de 0,98 m, lângă o structură rectangulară construită din blocuri de calcar, asociată locuinței Petrești conturată în secțiunile S2, S7 și S8.

În anul 2012, cercetătorii Bogdan Constantinescu și Ernest Oberländer-Târnoveanu au analizat, prin metode XRF (Fluorescența de Raze X), mărgelele eneolitice din aur descoperite de prof. Gheorghe Lazarovici în Peștera Ungurească – Cheile Turzii, aflate în colecția Muzeului Național Brukenthal Sibiu. Cu această ocazie s-au putut face (și) determinări privind compoziția piesei (lucrată din aur aluvionar) descoperite la Moșna, din care au rezultat următoarele procente de metal: Au: 93,2 %; Ag: 5,3 %; Cu: 0,9 %; Fe: 0,5 %; neprecizabil: 0,1 %.

Deși cercetat pe o suprafață mai mică de 10%, situl de la Moșna - ***Râpă*** (***Table***) este unul important pentru elucidarea unui aspect foarte interesant - fondare a unei așezări, printr-o serie de ritualuri de consacrare. Spațiul sacru trebuie scos din ascundere prin ritualuri inaugurale, de consacrare a locului care să îl stabilizeze și să îl facă vizibil pentru restul comunității. Aceste procedee putea fi realizate în/prin evidențierea limitelor sale exterioare și, implicit, prin definirea centrului (omphalos, axă, arbore [al vieții] etc.). Așezarea pe un astfel de teritoriu sacru sau sacralizat, presupune așezarea rituală de markere pentru centru și/sau limite, indiferent dacă acestea pre-există în chip natural sau nu. Cu alte cuvinte, caracterul de spațiu sacru care rezultă din gestul așezării în vederea locuirii este fixat prin aceste ritualuri de consacrare. Centrul, limitele și geometria internă a teritoriului menit așezării sunt astfel apropriate de către comunitatea care se așază.

The tubular bead (?) / with the ends rolled, superimposed and made of gold, is, according to our knowledge, the only object discovered in a safe archaeological context, in the Petrești cultural area. It was found in the western part of S2 sections, at depth of 0.98 m, next to a rectangular structure built of limestone blocks, associated with the Petrești house outlined in sections S2, S7 and S8.

In 2012, during an extensive research project, researchers Bogdan Constantinescu and Ernest Oberländer-Târnoveanu analyzed, by XRF (X-ray Fluorescence) methods, the Eneolithic gold beads discovered by Prof. Gheorghe Lazarovici at Peștera Ungurească – Cheile Turzii, that are part of the collection of the Brukenthal National Museum Sibiu. On this occasion, it was possible to make determinations regarding the composition of the piece (made of alluvial gold) discovered at Moșna, which resulted in addition to the percentage of metal: Au: 93.2%; Ag: 5.3%; Cu: 0.9%; Fe 0.5%; unspecified: 0.1%.

Although researched on an area of less than 10%, the archaeological site of Moșna - ***Râpă*** (***Table***) is an important one for elucidating a very interesting aspect - founding a settlement, through a series of consecration rituals. The sacred space must be taken "out of hiding" through inaugural rituals to consecrate the place that stabilizes and can make it visible to the rest of the community. These procedures could be carried out by highlighting its external limits and, implicitly, by defining the center (omphalos, axis, tree [of life], etc.). Placement on such a sacred or sacralized territory, involves the ritual placement of markers for the center and / or boundaries, regardless of whether they are pre-existing naturally or not. In other words, the character of sacred space resulting from the gesture of settlement in order to dwell is fixed by these consecration rituals. The center, boundaries and internal geometry of the settlement territory are thus brought closer to the settling community.

# Studies and articles

# Moșna-*Râpă/Tablă* (Sibiu County). A Transylvanian Petrești culture site with ritual attributes

*In memory of our colleague Mircea Dan Lazăr*

Sabin Adrian Luca*, Adrian Georgescu**, Florentin Perianu***

*Keywords: eneolithic, Petrești culture, ritual consecration, the cult of fecundity and fertility, Romania.*

*Summary: the Petrești archaeological site from Moșna-Râpă/Tablă has already been publshed in the specialized literature. Now we make a more detailed analysis of the pottery and deposits with ritual content.*

The archaeological site from Moșna-*Râpă/Tablă* is located at approximately 2,5 km SE from the urban boundary of Moșna commune (Sibiu County), on a small hill, bordered on the top by a forest, used over time for planting vines, at the base of which, in its South part, a small river passes (Photo 1)[1].

Today, we consider that the site extends over a larger area, until on the ridge of the hill, knowing the fact that the Petrești settlements are very large, consisting of groups from a 10 dwellings (or around this numer). The settlement has entered to the scientific circuit – although no systematic or rescue archaeological excavations have been carried out here – since about four decades ago when, following works that severely affected it. At that moment, numerous ceramic fragments were found (entered, later, in the Mediaș Municipal Museum's collections), most of them unpublished until now.

Regardin their cultural-chronological classification, I. Paul the one who analyzed and repertoire the discoveries, stated that they come „from a settlement with several culture levels belonging to different epochs (Petrești and Coțofeni culture exists in this mixture, and pottery fragments of other eras). From the lower levels also resulted Eneolithic pottery"[2], Petrești.

All the details about excavations and their results have already been published[3]. The purpose of this article is to explain in detail the Petrești stratigraphy from this site, whitin the limits of the excavations already carried out. We must specify that – sometmes – the upper part of the adobe was touched by the top of the deep plows.

That is why we belive that the existence of Coțofeni ceramic materials, located in upper culture layers discussed above, shows us a Coțofeni habitation in dwellings, not in huts/pits because they have not been preserved at all and would be at the Petrești culture remains level, found *in situ* or piercind them.

Site documentation and some materials resulted from the excavations are at the Brukenthal National Museum, in Sibiu.

*„Lucian Blaga" University of Sibiu, sabinadrian.luca@ulbsibiu.ro; Brukenthal National Museum, Sibiu, sabin.luca@brukenthalmuseum.ro.
** Brukenthal National Museum, Sibiu, adigeomnb@gmail.com.
*** Brukenthal National Museum, Sibiu, florentin_florentin13@yahoo.com.

[1] Gonciar *et al* 2007, p. 51, Fig. 5.
[2] Paul 1992, p. 141, point 31.
[3] Lazăr, Georgescu 2007.

**Photo 1.** Moșna-*Râpă/Tablă*. General image[4].

Analyzing the horizontal stratigraphy from the article with final details of the archaeological research from here, we find that – at least from the point of view of horizontal stratigraphy – it is a single horizon of Petrești construction, not two, as you can see – more typological-stylistically – at the authors of the article (In fact, materials from the pits – which reflect initiation rituals – are compared with materials from level).

In a word we will see further that the rituals in the foundation level have a lot of bichrome and trichrome painted material and the painting from the level is made with white on the entire surface of the vessel and with black, so bichrome. Rarely, the painting is not on the white background of the vessel but similar to the foundation pits[5]. This is clearly seen in view of the pits profile, most of which are closed by the remains of the surface dwellings[6]. A simple analysis of Figures 2-3 shows that the pits – at least – were fragmented vertically, resulting two horizontal levels.

Eloquent examples are the pits: 1 – numbered in Fig. 3, but existing (with no number) at Fig. 2; 2 – the only numbered in Fig. 2, but with a imprint in Fig. 3 and all other pits numbered in Fig. 3 but with a imprint in Fig. 2. The ”imprint” consists in not filling the pit area with dots in any cases.

The typological-stylistic and technological analysis of the pottery manufacture also shows us (this analysis will be done in the next lines). As for the existence of two phases – AB and B – of the Petrești culture, we will continue to see the reality.

We will see further that is a single habitation horizon composed of foundation or ritual pits (some of them with mixed attributions: both ritual and architectural). All these ideas are motivated by several articles in which Petrești ritual features were published in sites such as those from Pianul de Jos-*Podei*[7], Ghirbom[8], Tărtăria-*Gura Luncii*[9], Turdaș-*Luncă*[10], Cașolț-*Poiana în Pisc*[11] sau Uioara de Jos[12]. They do not belong to another culture that has a name but the eponymous site is not published, Foeni[13]!

[4] Gonciar *et al* 2007, p. 51, Fig. 5.
[5] Gonciar *et al* 2007, p. 45-46, Fig. 2-3.
[6] Gonciar *et al* 2007, Fig. 4 – moreover, the drawings were abviously made with automatic programs (Fig. 27 is another perfect example of this way of working).
[7] Paul 1965.
[8] Aldea 1974.
[9] The last publications for Petrești painting in this archaeological site are those from: Luca, Marțiș 2018 and Luca and Aldea 2019; Also see: Luca 2016.
[10] Luca 2018, p. 84-86; p. 90-91; p. 96-97; fig. 83/11; fig. 87/1; fig. 88/1, 4, 8; fig. 90/1; fig. 91; fig. 92/6, 11; fig. 93/10; fig. 94/9; fig. 95/7, 11; fig. 102/5 – dwelling 8, Petrești culture; Luca 2019; Luca 2020.
[11] Macrea 1961; Paul 1961.
[12] Luca, Ciugudean 2018.
[13] As the author of the site monography from Alba Iulia – *Lumea Nouă* claims: Gligor 2009. All the Petrești discoveries are called Foeni, without other arguments.

The synthesis on these ritual preoccupations of the bearers of the Petrești culture was made by I. Paul[14] and even by us[15]. We have only one question mark: how the discoveries from Alba Iulia – *Lumea Nouă* are no longer Petrești[16] and not even the eponymos site *Groapa Galbenă*.

The ritual foundation of the dwelling from Moșna is exeplified by pits 1-2, 4, 6-8. Pits 9a-b and 10 have – in our opinion – other attributes (this can be discerned from Fig. 4b-c).

**Pit 1**[17]

**Photo 2**. Moșna-*Râpă/Tablă*. Pit1.

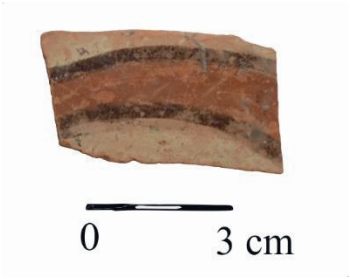



**Photo 3.** Moșna-*Râpă/Tablă*. Pit 1.

**Photo 4.** Moșna-*Râpă/Tablă*. Pit 1.

**Photo 5.** Moșna-*Râpă/Tablă*. Pit 1.

**Photo 2.**

Fine category (covered with fine angobe, very good polished); Homogeneous paste; Temper: fine grain sand; Very good firing; Greyish-brick-like color. Painted ornament: outside; Red and brown painting; Geometric; Trichrome.

**Photo 3.**

Fine category (covered with fine angobe, very good polished, white-yellowish); Homogeneous paste; Temper: fine grain sand (rare fragments of mica and pebbles); Very good firing; Greyish-brick-like color. Painted ornament: outside; Red and black painting; Curvilinear; Trichrome.

**Photo 4.**

Semifine category (good polished); Homogeneous paste; Temper: fine grain sand (with mica and pebbles); Good firing; Brick-like color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 5.**

Fine category (fine angobe, very good polished); Homogeneous paste; Temper: fine grain sand (rare fragments of mica and pebbles); Very good firing; Yellowish-brick-like color. Painted ornament: outside; Black painting; Geometric; Bichrome.

[14] Paul 1992; Paul 1995.
[15] Luca – under print.
[16] Gligor 2009.
[17] Gonciar *et al* 2007, p. 43.

**Photo 6.** Moșna-*Râpă/Tablă*. Pit 1.

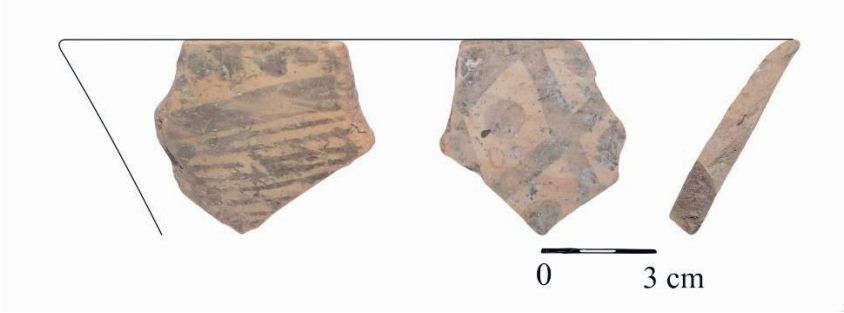



**Photo 7.** Moșna-*Râpă/Tablă*. Pit 1

**Photo 6.**

Semifine category (good polished); Homogeneous paste; Temper: fine grain sand (rare fragments of mica and pebbles); Very good firing; Brick-like color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 7.**

Bowl shape; Fine category (with good polished angobe on the both faces); Homogeneous paste; Temper: fine grain sand (rare fragments of mica and pebbles); Very good firing; Yellowish-brown color. Painted ornament: outside and inside; Red and brown painting; Geometric; Trichrome.

**Photo 8.** Moșna-*Râpă/Tablă*. Pit 1.

**Photo 8.**

Bowl shape; Fine category (with very good polished angobe, outside); Homogeneous paste; Temper: fine grain sand; Very good firing; Reddish-brick-like color with firing marks. Painted ornament: outside and inside; Black painting outside and brown painting inside; Geometric; Trichrome.

**Photo 9.** Moșna-*Râpă/Tablă*. Pit 1.

**Photo 10.** Moșna-*Râpă/Tablă*. Pit 1.

**Photo 9.**

Vessel with careen; Fine category (with very good polished angobe, outside); Homogeneous paste; Temper: fine grain sand; Very good firing; Reddish-brick-like color with firing marks. Painted ornament: outside and inside; Black and brown painting (white

angobe); Curvilinear (upper part) and geometric (lower part); Trichrome (ornament in two colors and one color for background).

**Photo 10.**

Support vessel; Fine category (with very good polished angobe, outside); Homogeneous paste; Temper: fine grain sand; Very good firing; Brown color. Painted ornament: ouside and inside; White and black painting; Geometric; Trichrome.

**Some conclusions about Pit 1**

Seeing the archaeological material from Pit 1, section 1, we mention its ritual role. The vessels shapes from this archaeological feature are diverse, specific to the cult complexes that existing in the southwestern area from Transylvania.

We find the bowl with a large careen, heightened (Photo 9), the bowl with a sharp shoulder and the lip drawn inwards (Photo 8), the bowl with walls at 45$^{o}$ (Photo 6) and a large support (Photo 10). The shapes of the other ceramic fragments are difficult to reconstruct, but we also suspect at least one, the vessel with a rounded belly and a high cylindrical neck (Photo 2).

If we take into account the background color, extremely carefully processed, we see two color categories: bichrome (trichrome in the description, with the background) (Photo 2, 4-6 and 8 - outside) and trichrome (Photo 2, 5, 8 – if we judge the interior, 9-10). The painting is spread on the outside of the vessel (Photo 2-10) or – less often – on the inside (Photo 7-9). Unfortunately, other details, such as non-decorated vessels or other remains (bones, stone or bone tools and grinders) were not available to us. Once again, we emphasize the main role of the pit, the ritual one, the dwelling foundation and the fertility and fecundity cult veneration.

For the admirer of a strange idea – that of the existence of an archaeological culture from Banat, undefined according to all the scientific rules, in Banat, but ”present” also in Transylvania – where, want to take place od the Petrești culture, we offer them the ceramic fragment from Photo 2.

**Pit 2**[18]

<table>
<tr>
<td>

Photo 11. Moșna-RâpăTablă. Pit 2.</td>
<td>

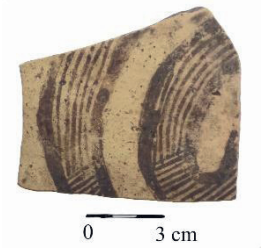
Photo 12. Moșna-RâpăTablă. Pit 2.</td>
<td> 

Photo 13. Moșna-RâpăTablă. Pit 2.</td>
</tr>
</table>

**Photo 11.**

Fine category (with very good polished angobe, with brown-brick-like color); Homogeneous paste; Temper: fine grain sand (rare pebbles and mica); Very good firing; Greyish color. Painted ornament: inside; Black painting; Curvilinear; Bichrome.

[18] Gonciar *et al* 2007, p. 43-44.

**Photo 12.**

Fine category (polished outside); Homogeneous paste; Temper: fine grain sand; Very good firing; White-yellowish color. Painted ornament: outside; Black painting; Curvilinear; Bichrome.

**Photo 13.**

Fine category (polished outside); Homogeneous paste; Temper: well chosen grain (mixed with mica); Very good firing; White-yellowish color. Painted ornament: inside; Black painting; Curvilinear; Bichrome.

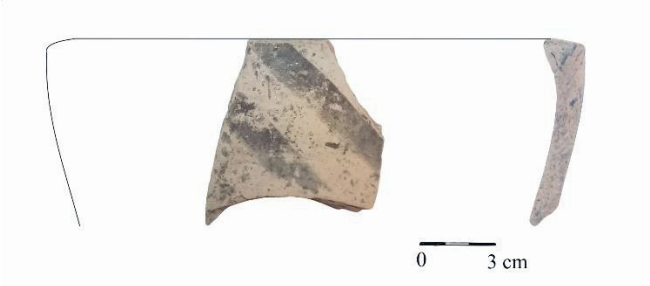



**Photo 14.** Moșna-*RâpăTablă*. Pit 2.

**Photo 14.**

Tronconical bowl; Fine category (good polished outside); Homogeneous paste; temper: fine grain sand (mixed with mica and pebbles); Very good firing; Whitish-yellowish color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 15.** Moșna-*Râpă/Tablă*. Pit 2.

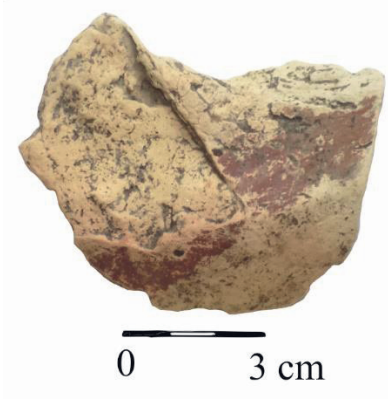



**Photo 16.** Moșna-*Râpă/Tablă*. Pit 2.

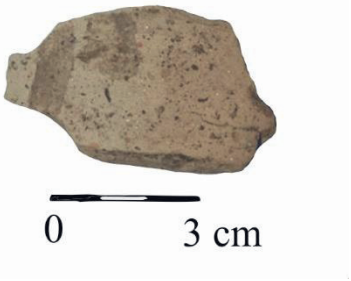



**Photo 17.** Moșna-*Râpă/Tablă*. Pit 2.

**Photo 15.**

Fine category (polished outside); Homogeneous paste; Temper: fine grain sand (mixed with mica and pebbles); Very good firing; reddish-yellowish color. Painted ornament: outside; Black painting; Geometric/Curvilinear; Bichrome.

**Photo 16.**

Fine category (polished outside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; White-yellowish color. Painted ornament: outside; Red painting; Geometric; Bichrome.

**Photo 17.**

Fine category (polished outside); Homogeneous paste; Temper: fine grain sand ( and very rare mica fragments); Very good firing; Brown-yellowish color. Painted ornament: outside; Brown painting; Geometric; Bichrome.

**Photo 18.** Moșna-*Râpă/Tablă*. Pit 2.

**Photo 19.** Moșna-*Râpă/Tablă*. Pit 2.

**Photo 18.**

Fine category (polished outside and inside); Homogeneous paste; Temper: fine grain sand ( and very rare mica fragments); Very good firing; Greyish-white color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 19.**

Fine category (polished outside); Homogeneous paste; Temper: fine grain sand; Very good firing; White-yellowish color. Painted ornament: outside and inside; Black painting; Geometric; Bichrome.

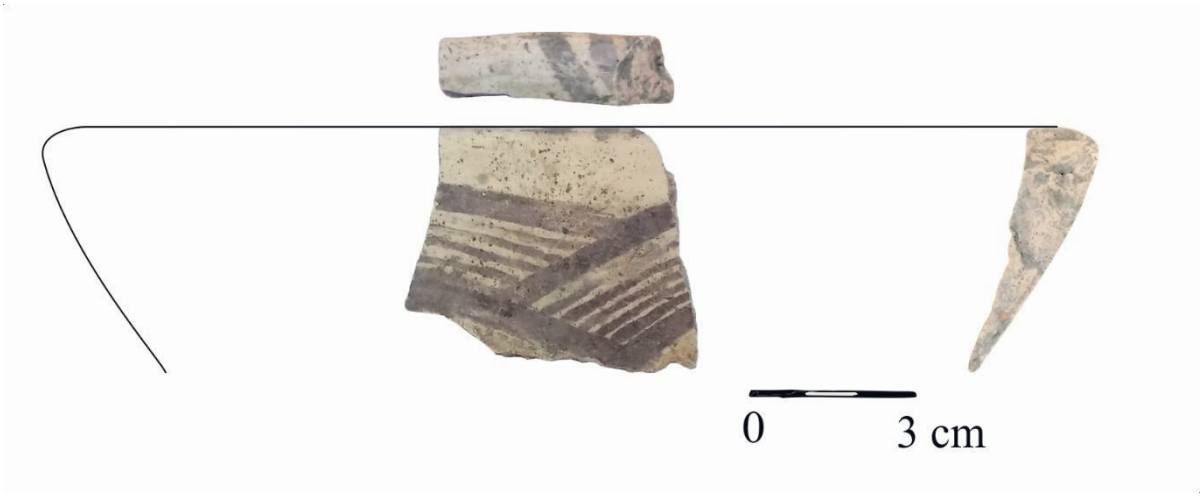



**Photo 20.** Moșna-*RâpăTablă*. Pit 2.

**Photo 20.**

Shape: tronconical bowl; Fine category (polished outside and inside); Homogeneous paste; Temper: fine grain sand; Very good firing; White-yellowish color. Painted ornament: outside and inside; Black painting; Geometric; Bichrome.

**Photo 21.** Moșna-*RâpăTablă*. Pit 2.

**Photo 21.**

Shape: tronconical bowl; Fine category (polished outside and inside); Homogeneous paste; Temper: fine grain sand; Very good firing; White-yellowish color. Painted ornament: outside and inside; Black painting; Geometric; Bichrome.

**Photo 22.** Moșna-*Râpă/Tablă*. Pit 2.

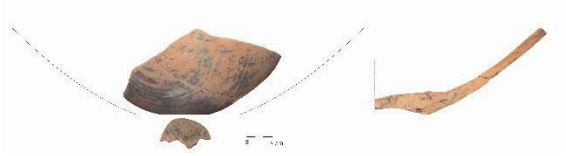


**Photo 23.** Moșna-*Râpă/Tablă*. Pit 2.

**Photo 22.**

Shape: vessel support; Semifine category (polished outside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Good firing; White-yellowish color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 23.**

Fine category (polished outside); Homogeneous paste; Temper: fine grain sand; Very good firing; Brick-like color. Painted ornament: outside; Black painting; Curvilinear; Bichrome.

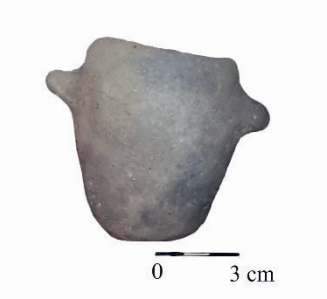



**Photo 24.** Moșna-*Râpă/Tablă*. Pit 2.

**Photo 25.** Moșna-*Râpă/Tablă*. Pit 2.

**Photo 26.** Moșna-*Râpă/Tablă*. Pit 2.

**Photo 24.**

Shape: cup; Semifine category (smoothed outside); Homogeneous paste; Temper: fine grain sand (rare pebbles and mica); Very good firing; Coffee-like color with greyish firing marks.

**Photo 25.**

Shape: bowl; Semifine category (smoothed outside); Homogeneous paste; Temper: fine grain sand (rare pebbles and mica); Very good firing; White-coffee-like color with firing color. Incised ornament: outside.

**Photo 26.**

Shape: tronconic cup; Semifine category (greyish slip, outside); Homogeneous paste; Temper: fine grain sand (rare pebbles and mica); Good firing; Brick-like color with firing marks.

**Photo 27-28.**

An extremely important piece is a tubular gold bead (Photo 27-28), to our knowledge, the only one (?) discovered in a Petrești stratigraphic context (between the ceramic fragments and the adobe remains of the feature revealed in C2, at depth of -0,98 m), in Pit 2.

The bead is tubular[19], made of rolled foil, with superimposed ends (?), from gold, according to our knowledge the only object of this kind (?) with a safe archaeological context, discovered in the area of Petrești culture: with a 1,16 gr. weight, it was found in the western corner of Section/Square S2. At a depth of -0,98 m, next to a rectangular structure built from limestone, associated with Petrești dwelling, outlined in Sections S2, S7 and S8, which is aactually the top of Pit 2.

In this case, the piece can also be part of the dwelling level, but we do not have more precise data.

[19] Analogy at Vărăști, Gumelnița, B1 – Comșa 1974, p. 15, pl. II/3. L 2,1 cm, 0,9 cm diameter and 1,38 gr weight.

In 2012, Bogdan Constantinescu and E. Oberländer-Târnoveanu analyzed with XRF (X-Ray Fluorescence) method, the eneolithic gold beads discovered by Gh. Lazarovici at Cheile Turzii-*Peștera Ungurească*[20], now in Brukenthal National Museum's collection.

On this iccasion, it was possible to make (and) determinations regardind the piece composition (made of alluvial gold), discovered at Moșna, resulting the following metal percentages: Au: 93,2 %; Ag: 5,3 %; Cu: 0,9 %; Fe: 0,5 %; Unknown: 0,1 %.

Among the prehistoric archaeological cultures discovered in this area (Cheile Turzii), is also the Petrești culture. It would not be surprising that some gold pieces discovered in large numbers in the Danube area, such as *en viollon* idols, to begin their existence with the mentioned culture.

**Photo 27.** Moșna-*Râpă/Tablă*. Rolled gold foil (tubular bead) discovered in Pit 2.

**Photo 28.** Moșna-*RâpăTablă*. Rolled gold foil (tubular bead) discovered in Pit 2.

**Some conclusions about Pit 2**

Pit 2 seems to have the same ritual utility as Pit 1. It is a feature with ritual functions for dwelling founding.

The shapes of the vessels from this pit are diverse, specific to the cult features existing in the southwestern are from Transylvania[21]. Unfortunately, the lack of non-decorated categories does not allow us to nuance the possible ritual, depending on which the archaeological materials was deposited.

By all appearances, the closest discovery as a shapes composition and ornamentation is the ritual pit from Uioara[22]. Within the feature are: bowls (Photo 20, 23), bowls with walls at 45$^{o}$ (Photo 25), tronconical bowl (Photo 14) and large support fragments (Photo 22). The shapes of the other ceramic fragments cannot be reconstituted (Photo 11-13, 15-19).

[20] Lazarovici *et al* 2012; Lazarovici, Lazarovici 2013; Lazarovici 2014; Lazarovici *et al* 2015; Lazarovici, Lazarovici 2016; Lazarovici, Lazarovici 2020.
[21] Luca 2020a.
[22] Paul 1961; Luca, Ciugudean 2018; Luca 2020a.

The painted ornament is extremely carefully made. We notice the bichrome presence (Photo 11 – inside; Photo 12-18, 20, 22-23 – outside; Photo 19, 21 – inside and outside). In Photo 20, 22, the painting is made by covering with white the entire surface of the vessel, over which the black ornamental motif is applied.

The painting is mostly made on the outside of the vessels (Photo 12-18, 20, 23) and less often on the inside (Photo 11). There are cases in which we find the painting on both sides (Photo 19, 21).

We also find the incised decoration on the outside (Photo 25), a rarely ornamental motif found in the Petrești culture.

**Pit 4**[23]

**Photo 29.** Moșna-*Râpă/Tablă*. Pit 4.

**Photo 30.** Moșna-*Râpă/Tablă*. Pit 4.

**Photo 29.**

Fine category (good polished angobe, outside, brown-brick-like); Homogeneous paste; Temper: fine grain sand (rare mica); Good firing; Brick-like color. Painted ornament: outside; Black painting; Geometric; Trichrome.

**Photo 30.**

Fine category (good polished angobe, outside, brown-brick-like); Homogeneous paste; Temper: fine grain sand (very rare pebbles and mica); Good firing; White-yellowish color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Some conclusions about Pit 4**

The archaeological material from Pit 4 represents, rather, drained remains from the dwelling level or from ritual deposits thrown on the burned dwelling adobes, once it left.

The painting is bichrome (Photo 30 - outside) and trichrome (Photo 29). At Photo 30, the painting is made by covering the vessel surface with white, over which the black color is applied. The painted decoration is made only on the outside of the vessel (Photo 29-30).

[23] Gonciar *et al* 2007, p. 44.
[24] Gonciar *et al* 2007, p. 44.

**Pit 6**[24]

**Photo 31.** Moșna-*Râpă/Tablă*. Pit 6.

**Photo 31.**

Shape: support; Fine category (polished outside and inside); Homogeneous paste; Temper: fine grain sand; Good firing; White-yellowish color. Painted ornament: outside; Black painting; Geometric/Curvilinear; Bichrome.

**Some conclusions about Pit 6**

The vessel fragment seems to be related to a dwelling foundaton ritual. In the absence of other elements – it is very difficult for us to continue in one way or another the ideas that would result from this discovery.

There is only one painted category, bichrome one, with painting made by covering with white/white-yellowish color the entire vessel surface, over which is spread black color (Photo 31).

**Surface dwelling**[25]

In addition to the foundation pits from this dwelling, already described (Pit 1-2, 4, 6) it was found that it was intentionally burned (apparently), demolished after the fire and left by a specific ritual from that time[26].

**Pit 7 area**[27]

**Photo 32.** Moșna-*Râpă/Tablă*. Pit 7 zone.

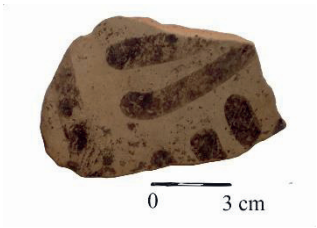



**Photo 33.** Moșna-*Râpă/Tablă*. Pit 7 zone.

**Photo 34.** Moșna-*Râpă/Tablă*. Pit 7 zone.

**Photo 32.**

Fine category (good polished outside); Homogeneous paste; Temper: fine grain sand (a little mica); Very good firing; Brick-like color. Painted ornament: outside; Black painting; Geometric; Bichrome.

[25] Gonciar *et al* 2007, p. 44-46, Fig. 2-3, 6-10, 26.
[26] Gonciar *et al* 2007, p. 46.
[27] Gonciar *et al* 2007, p. 44.

**Photo 33.**

Fine category (good polished, with reddish-yellowish angobe on the outside); Homogeneous paste; Temper: fine grain sand (rare mica and pebbles); Good firing; Yellowsh-brick-like color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 34.**

Fine category (good polished outside and inside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; Brick-like color. Painted ornament: outside and inside; Black painting; Geometric; Bichrome.

**Photo 35a.** Moșna-*Râpă/Tablă*. Pit 7 area.

**Foto 35b**.

**Foto 35c.**

**Photo 35a-c.**

Shape: support; Fine category (very good polished outside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; Yellowish color. Painted ornament: outside; Red painting; Geometric; Bichrome.

**Some conclusions about Pit 7 area**

In the Pit 7 area, on the dwelling level, not bering part of the pit filling, fragments and vessels were discovered, which are rather part of a living ritual for this inhabited area. As in

several sites belonging to the Petrești culture[28], the dwellings, grouped in a number around 10, are completely burned.

In our opinion, this dwelling burning – as well as the subsequent demolition – is done intentionally[29], and the leaving ritualtakes place by breaking and throwing over the remains (perhaps during demolition). The vessels shapes from this feature are specific to the ritual and cult deposits, like in Transylvania[30]. Such rituals we can see in the Petrești settlement from Turdaș-*Luncă*[31].We find here the support from Photo 35a-c. The shapes of the other ceramic fragments are difficult to reconstruct (Photo 32-34).

The painting is spread on the outside of the vessels (Photo 32-33, 35a-c) or – less often – inside of them (Photo 34).

**Pit 8**[32]

**Photo 36.** Moșna-*Râpă/Tablă*. Pit 8.

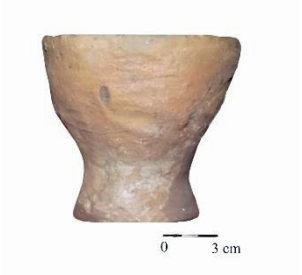



**Photo 37.** Moșna-*Râpă/Tablă*. Pit 8.

**Photo 38.** Moșna-*Râpă/Tablă*. Pit 8.

**Photo 36.**

Bitronconical vessel; Semifine category (polished outside); Homogeneous paste; Temper: fine grain sand (rare pebbles and mica); Good firing; Greyish color with firing marks. Incised ornament: outside and inside; Short and wide incisions and notches on the lip; Geometric.

**Photo 37.**

Cup; Semifine category (smoothed outside); Homogeneous paste; Temper: fine grain sand and pebbles; Good firing; Reddish-yellowish color.

**Photo 38.**

Bitronconical vessel; Semifine category (very good polished angobe, glassy, outside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; Black color on the upper part and yellowish-brown color on the lower part.

[28] Mischka 2008, p. 105-106; Luca *et al* 2012, p. 33, Foto 4 – On the plac we see 2-3 dwellings groups and in excavations other 3 Petrești dwellings groups, in area B, C și F. For area B (partial), Luca 2019a;
[29] Paul 1992, p. 22-37.
[30] Paul 1965; Aldea 1974; Luca 2020a;
[31] Luca 2001, p. 46-47, Dwelling $L_2$.
[32] Gonciar *et al* 2007, p. 44.

**Some conclusions about Pit 8**

The archaeological aterial from Pit 8 does not include painting decoration. We only have very good polished vessels with a a handle (Photo 38), decorated with notches on the lip (Photo 36) and usual miniature vessel (Photo 37).

These vessels individualize in a unique way the Petrești culture ”personalization” in the eneolithic cultures and around its distributions.

The painting is not present in Pit 8, but we find presence of short and wide incisions and notches, outside (Photo 36). It is clear that this feature is made with an extremely well defined purpose and, due to its rarity, is very difficult to rank, but – no doubt – has a role related to specific rituals.

In conclusions, we consider that this pit, even if it is later, also belongs to the Petrești culture. We analyzed it nou because this pit pierces the dwelling, in the middle of it.

Next, we analyze the surface dwelling.

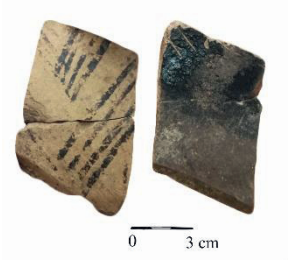



**Photo 39.** Moșna-*Râpă/Tablă*. Surface dwelling.

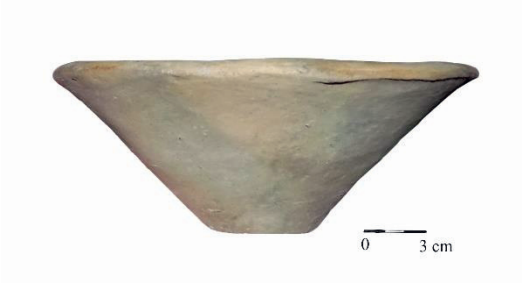



**Photo 40.** Moșna-*Râpă/Tablă*. Surface dwelling.

**Photo 39.**

Fine category (good polished, outside); Homogeneous paste; Temper: fine grain sand (very rare pebbles); Very good firing; White-yellowish color outside and black-greyish color inside. Painted ornament: outside and inside; Black painting; Geometric; Bichrome.

**Photo 40.**

Shape: tronconical bowl; Semifine category (good polished, outside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; Brick-like color with greyish firing marks.

**Photo 41.** Moșna-*Râpă/Tablă*. Surface dwelling.

**Photo 41.**

Shape: tronconical bowl; Semifine category (good polished angobe, outside and inside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; White-yellowish color. Painted ornament: outside; Black painting; Curvilinear; Bichrome.

**Photo 42.** Moșna-*Râpă/Tablă*. Surface dwelling.

**Photo 43.** Moșna-*Râpă/Tablă*. Surface dwelling.

**Photo 42.**

Shape: tronconical bowl; Fine category (good polished, outside and inside); Homogeneous paste; Temper: fine grain sand; Very good firing; White-yellowish color. Painted ornament: outside and inside; Black painting; Curvilinear; Bichrome.

**Photo 43.**

Shape: tronconical bowl; Semifine category (good polished, outside and inside); Homogeneous paste; Temper: fine grain sand; Very good firing; Brick-like-yellowish color. Painted ornament: outside and inside; Black painting; Curvilinear; Bichrome.

**Photo 44.** Moșna-*RâpăTablă*. Surface dwelling.

**Photo 44.**

Shape: tronconical bowl; Fine category (good polished brick-like angobe, outside); Homogeneous paste; Temper: fine grain sand; Very good firing; Brick-like-yellowish color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 45.** Moșna-*Râpă/Tablă*. Surface dwelling.

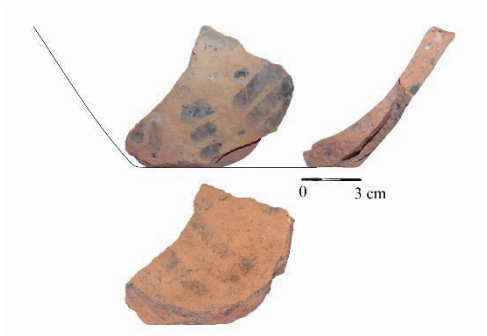



**Photo 46.** Moșna-*Râpă/Tablă*. Surface dwelling.

**Photo 45.**

Shape: tronconical bowl; Semifine category (polished, outside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; Brick-like-yellowish color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 46.**

Shape: tronconical bowl; Fine category (polished, outside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; Brick-like color. Painted ornament: outside and inside; Black painting; Geometric; Bichrome.

**Photo 47.** Moșna-*Râpă/Tablă*. Surface dwelling.

**Photo 48.** Moșna-*Râpă/Tablă*. Surface dwelling.

**Photo 47.**

Shape: tronconical bowl; Fine category (polished, outside); Homogeneous paste; Temper: fine grain sand; Very good firing; Brick-like color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 48.**

Fine category (polished, outside); Homogeneous paste; Temper: fine grain sand (mixed with pebbles and mica); Very good firing; Yellowish-brick-like color with darker firing marks. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 49.** Moșna-*Râpă/Tablă*. Surface dwelling (area).

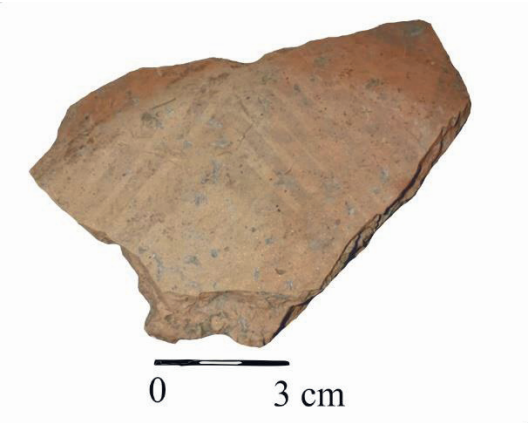



**Photo 50.** Moșna-*Râpă/Tablă*. Surface dwelling (area).

**Photo 49.**

Shape: support; Fine category (good polished, outside); Homogeneous paste; Temper: fine grain sand (rare pebbles); Very good firing; Yellowish color. Painted ornament: outside; Black painting; Geometric; Bichrome.

**Photo 50.**

Fine category (polished, outside); Homogeneous paste; Temper: fine grain sand (very rare pebbles); Very good firing; Yellowish-brick-like color with darker firing marks. Painted ornament: outside; Brown painting; Geometric; Bichrome.

**Photo 51.** Moșna-*Râpă/Tablă*. Surface dwelling (area).

**Photo 52.** Moșna-*Râpă/Tablă*. Surface dwelling (area).

**Photo 51.**

Fine category (good polished angobe, outside); Homogeneous paste; Temper: fine grain sand; Very good firing; Yellowish-brick-like color. Painted ornament: outside; Black painting; Geometric/Curvilinear; Bichrome.

**Photo 52.**

Shape: support; Fine category (good polished, outside); Homogeneous paste; Temper: fine grain sand; Very good firing; Yellowish color. Painted ornament: outside; Black painting; Geometric/Curvilinear; Bichrome.

**Photo 53.** Moșna-*Râpă/Tablă*. Surface dwelling (area).

**Photo 54.** Moșna-*Râpă/Tablă*. Surface dwelling (area).

**Photo 53.**

Fine category (good polished angobe, outside, reddish-brown color); Homogeneous paste; Temper: fine grain sand (rare small pebbles); Very good firing; Yellowish-brick-like color. Painted ornament: outside; Black painting; Geometric; Trichrome.

**Photo 54.**

Shape: support; Fine category (good polished, outside); Homogeneous paste; Temper: fine grain sand (rare small pebbles); Very good firing; Brick-like color.

**Some conclusions about surface dwelling (part II)**

The vessels shapes from this dwelling are diverse. We find some tronconical bowl (Photo 44-45, 47 – for example), support fragments or the entire piece (Photo 49, 52, 54) and others. Some shapes of the ceramic materials are difficult to reconstruct (Photo 39, 48, 50-51, 53).

Regarding the background color, excellently made, from the ceramic vessels and fragments, we see two categories: bichrome (Photo 39, 41-52) and trichrome (Photo 53). The bichrome one, with painting made by covering with white/yellowish color the entire surface of the vessel over which the black motifs are applied, is also present in this case (Photo 39, 41-42, 49, 52).

The painting is spread on the outside of the vessels (Photo 41, 44-45, 47-53) or – less often – on the inside (Photo 39, 42-43, 46). We also have unpainted vessels (Photo 40, 54).

***

Regarding the discoveries belonging to the Petrești culture from Moșna-*Râpă/Tablă*, we find that it is difficult to prove existence of two living levels as in the initial article[33]. We state this because some pits – those with foundation ritual role (Pit 1-2, 4) – are contemporary with other foundation pits (Pit 3, 5-7) of the construction, being – consequently – contemporary with the dwelling level and with the walls demolition, which is deliberate (The fire appears to be intentional and the demolition as well).

This ca also be seen on the dwelling level where we find painted pottery with white background and black color, but in a different quantity than we find in the ritual foundation pits (in which this category is found apparently, by chance – a trichrome fragment).

The general painting motifs, as well as the trichrome appearance (2 colors on a colored background or 3 colors) is overwhelming in the ritual pits compared to the dwelling level where it seems to be accidental (a single fragment).

As in other cases from our excavations, like Tărtăria-*Gura Luncii*[34], Turdaș-*Luncă*[35] sau Miercurea Sibiului-*Petriș*[36], we find existence of subsequent pits, but with archaeological materials characteristic to the Petrești culture that do not start from a Petrești culture layer because we find them today starting ”from the grass” or, better said, from the plowing layer.

These pits can represent a last leaving ritual, especially for the fact that we noticed this ritual in some Petrești sites and the covering on large surfaces with ceramic fragments coming from the breaking vessels, Petrești forms, burned very good and painted with one color, rough category.

We mention for this ritual the site from Mintia-*Gerhat*[37] or Pianu de Jos-*Podei*[38] but about this ritual, specific only to the Petrești culture in Transylvania, we will continue discussion on another occasion when we will refer to the so-called Foeni culture.

[33] Gonciar *et al* 2007.
[34] Luca *et al* 2020; Luca *et al* 2020a. In first excavation section, led by I. Paul in 1989, we researched such a pit that reached a depth of over 3 m, with several painted vessels but also non-decorated vessels and other archaeological remains.
[35] Unpublished feature, 2011 preventive campaign, zone B, Petrești level.
[36] Pit with painted pottery, discovered in first research campaign.
[37] Drașovean-Luca 1990.
[38] Paul 1969; Bem 2018.

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## Bibliographic abbreviations

| | |
|---|---|
| Apulum | - *Apulum. Acta Musei Apulensis*, Muzeul Național al Unirii, Alba Iulia |
| ArheoVest | - *ArheoVest.* - In Memoriam Liviu Măruia -. Interdisciplinaritate în Arheologie şi Istorie, Consiliul Județean Timiș, Timișoara |
| AUV | - *Annalles Universitatis Apulensis*, Universitatea „1 Decembrie 1918", Alba Iulia |
| BAM | - *Brukenthal. Acta Musei,* Muzeul Național Brukenthal, Sibiu |
| BB | - *Bibliotheca Brukenthal,* Editura Muzeului Național Brukenthal, Sibiu |
| BMA | - *Bibliotheca Musei Apulensis*, Muzeul Național al Unirii, Alba Iulia |
| BMN | - *Bibliotheca Musei Napocensis*, Muzeul Național de Istorie a Transilvaniei, Cluj-Napoca |
| BS | - *Bibliotheca Septemcastrensis*, Universitatea „Lucian Blaga" din Sibiu |
| ComAH | - *Communicationeas Archaeologicae Hungariae,* Budapesta |
| MCA | - *Materiale și Cercetări Arheologice*, București |
| Monografii | - *Monografii*, Muzeul Național de Istorie a României |
| PAS | - *Prähistorische Archäologie in Südosturopa,* Berlin |
| StComBruk | - *Muzeul Brukenthal. Studii și comunicări (arheologie-istorie),* Muzeul Brukenthal (Muzeul Național Brukenthal), Sibiu |

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# China – Europe. ethno-cultural links or convergences? Study in ethnoreligion

Gheorghe Lazarovici*, Cornelia-Magda Lazarovici**

***Key words:*** *Yangshao, Cucuteni-Trypillia, Neolithic, Copper Age, sign, symbol, ethnoreligion, ethnoarchaeology, myths, legends, Silk Road, Sun, Moon, Cross, Birds, Fish, Snake, animals, plants, dance, praying priestess, egg, cosmogenesis, butter.*

***Abstract***: *The authors deal with this topic for the second time. In the paper we have sketched numerous analogies and correspondences, because the topic of this problem is vast. We suggested connections based on similarities between the Cucuteni-Trypillia area and Yangshao with its groups. Due to language barriers, we did not explicit the images from China, we wanted a global analysis. Our information about China is general. We started the study from a good quality work of art. We notice that there are too many "coincidences" between the two areas. There are not just analogies, but an analog system. Behind the similarities are hidden myths, legends, contacts, diffusions. People in the Neolithic circulated more than we can imagine, being only natural borders, which the brave pioneers, kings and emperors have crossed as we know throughout history. But there are also many gaps in this huge space. We have insisted only occasionally and sporadically on similar discoveries on the route of the so-called "Silk Road", used later, throughout history, intensely, on land and at sea. If we look at the circulation and dispersion of languages and writings, their groups, we notice that people do not stumble upon mountains, deserts, rivers, seas and others. In the same manner travel myths, legends, technologies, knowledge, some materials (obsidian, flint, jade, Spondylus, etc.) or archaeological artifacts, such as the butter churn (the recipient used for whipping cream to obtain butter) and many others. Of course, similar developments are possible. But let's not forget the property of a string and a series of being convergent.*

## Motivation

10 years ago, in a synthesis about the Cucuteni culture, we wrote a chapter related to some hypotheses launched by various specialists related to possible Europe-China relations[39]. Of course we referred to those Romanian archaeologists who visited China and came back with those impressions[40]. German and Chinese scholars had similar views in a synthesis work published in Munich on the Yanghshao culture, whose early research was linked to a European geologist, the Swede J. G. Andersson in 1921[41], who also assumed connections between Yahgshao and Tripolye (today Trypillia). Our work also aroused the interest of Chinese colleagues who together with the Moldova National Museum Complex from Iași and the Institute of Archeology from Iași organized several projects[42] aimed at bringing together the specialists of the two civilizations to study cloder the similarities and differences between these brilliant civilizations.

## Definitions, terms

**Convergence** (figurative): heading towards the same goal; **Black rand** (German): used through archaeological consensus usually, for the black upper part of the vessels; **Blacktopped**: used through archaeological consensus usually, for the upper part of the vessels black and the lower part red;

* Lucian Blaga University, Sibiu; email: ghlazarovici@yahoo.com
** Iași Institute of Archaeology: email: magdamantu@yahoo.com

[39] ***Cucuteni 2009, p. 10-15, fig. 1-6, pots and bibl.

[40] Petrescu-Dîmbovița report of travel to China.

[41] Andersson Yangshao 1921; Shi Xingbang et alii 1982.

[42] May 2017 meeting, poster exhibition, conferences in China; July–September 2019 excavations at Dobrovăț with researchers, archaeologists from China and Romanian specialists from Iași, from the Institute of Archaeology, the Museum of Moldova; September 26, 2019 exhibition at the Moldova National Museum Complex, Iași, about the Yangshao Culture.

**Migration** (***dex online***): mass movement of tribes or peoples from one territory to another. The term colonization, used often, has another meaning (*apud* ***dexonline***). The migration and **diffusion** processes played an important role in our preoccupations. The term diffusion has the closest meaning with scattering, propagation being vague, for this reason we used the term ***migration***.

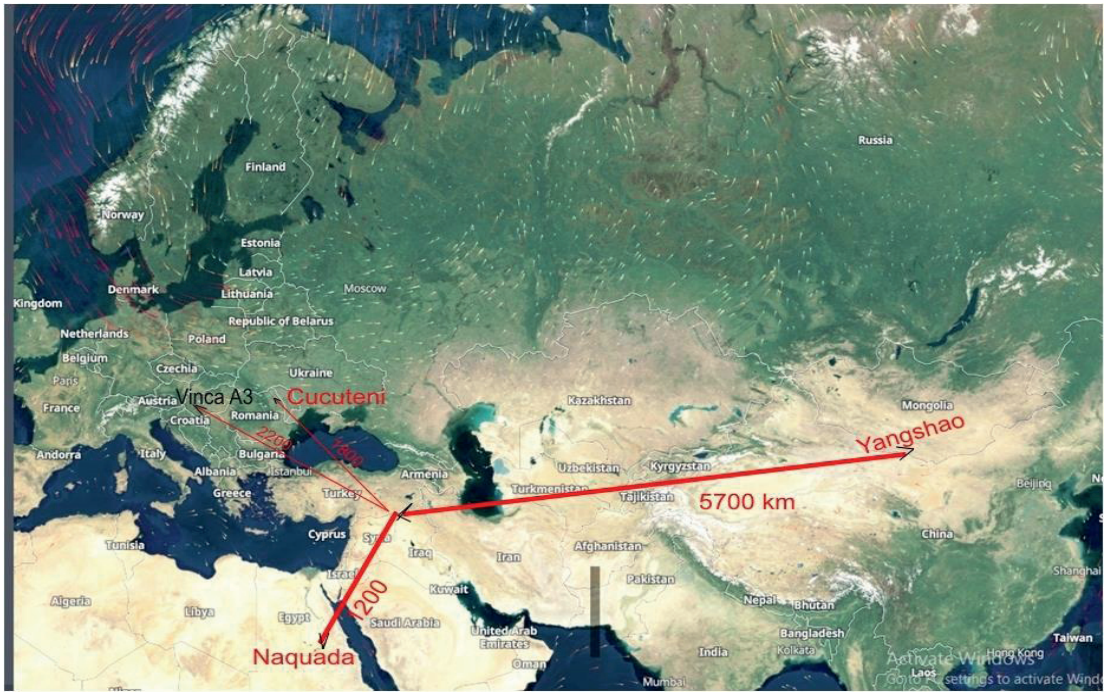
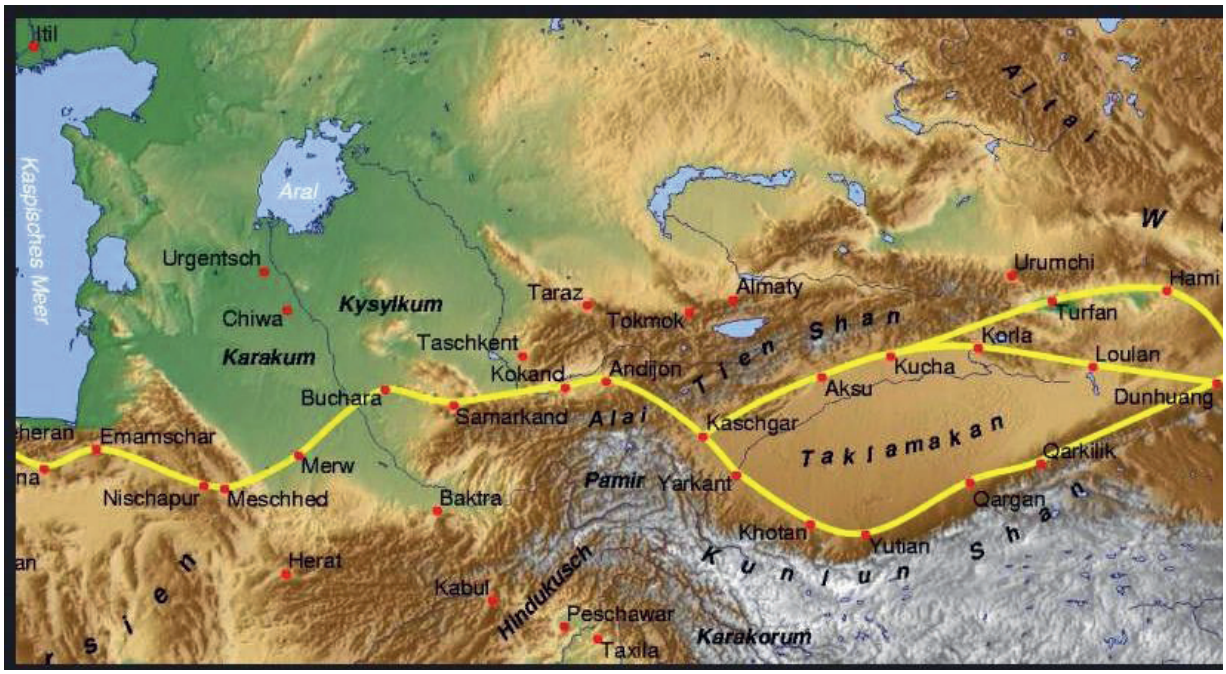



*Fig. 1. The area studied.*

## ARCHAEOLOGICAL DATA FOR OLDER CONNECTIONS REGARDING THE SILK ROAD

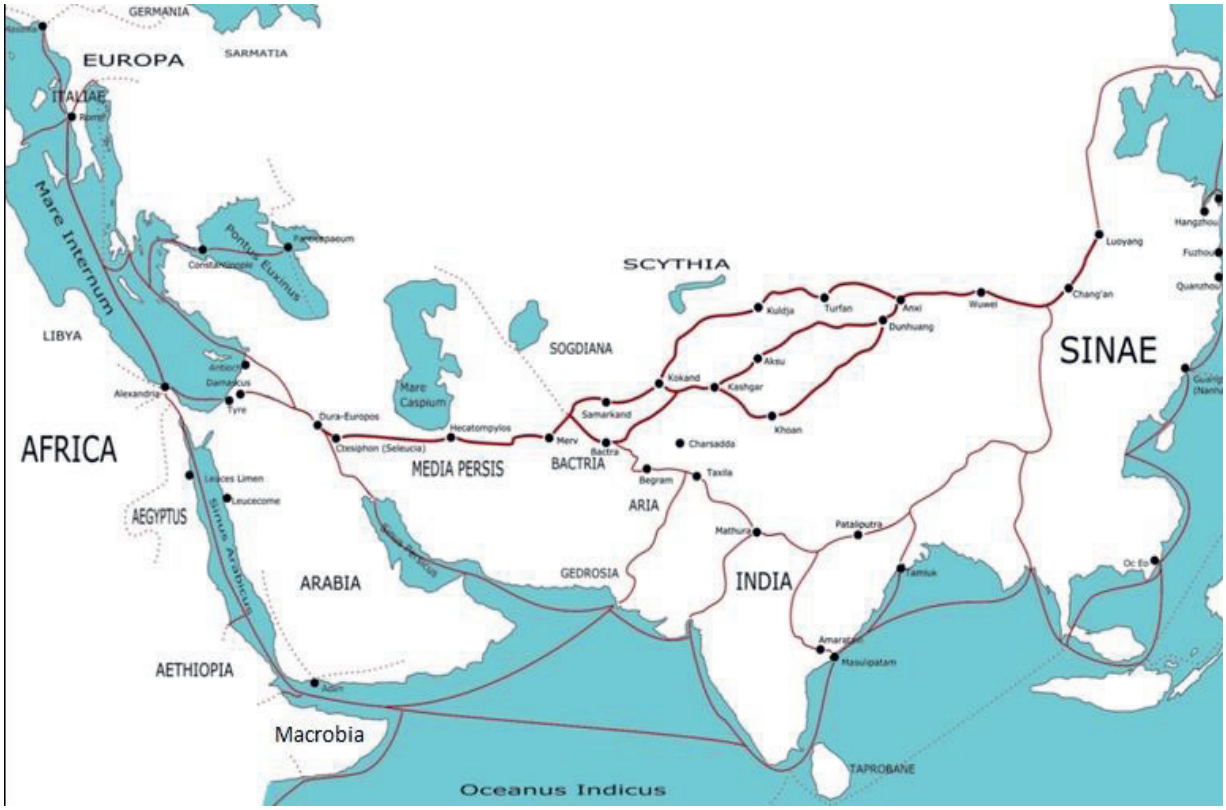
The problem was well known in historical times. One of the members of the European expeditions along the Silk Road towards China, recreating the routes of the Chinese merchants, was a Romanian, ***Nicolae Milescu***, a native of Moldova[43], like the Cucuteni culture. This road shows us that over time there have been ways to connect. Our intention is to show that even in the Neolithic and Copper Age these ethno-cultural connections were possible and known. The Chinese-Romanian bilateral interest was also our motivation for approaching this subject.

[43] https://ro.wikipedia.org/wiki/Nicolae_Milescu, 1675-1678).




*a*

*Fig. 2. The Silk Road: a, by land; b, by land and sea.*




*b*

## The *Black rand* and *Blacktopped* ceramics. Eurasian phenomena

There is a possibility that some similarities perceived between the two cultural areas analyzed are the result of a parallel evolution, but in our opinion the migration processes have played an important role. Some civilizations, such as the Halaf culture of N-E Syria (from there to the east it is 5700 km to Yangshao = Yang-shao), played an important role in the Neolithization of areas from the

Middle East to Egypt, the Balkans to Central Europe. What are the relations with Yangshao in China are to be analyzed in several respects.

The *blacktopped* and *black rand* pottery, as well as some shapes that appear on an early horizon (5400-5300 BC) such as cups with a long leg, hollow inside, tapered, bitronconic bowls, polychrome pottery, etc., from early and middle Halaf have connections with similar phenomena through what we have called the *Balkan-Anatolian Chalcolithic* (abbreviated BAC) (fig. 3c-e; 4a). At the same time, the first artifacts of native copper appear in the Vinča culture and in the late Starčevo-Criș phases (abbreviated SC; fig. 4a marks the way to the middle Danube Basin)[44], influenced directly from Anatolia[45]. *Blacktopped* pottery appears in the Zau culture[46]. This ceramic species appears in the developed Neolithic, in the late Neolithic, in the Turdaș culture and at the beginning of the Copper Age (4600-4400 BC)[47]. The appearance of copper, *blacktopped* and *black rand* pottery, correspond to the two migrations: BAC at the beginning of the Developed Neolithic, and the "Vinča C Shock"[48] – several migrations (fig. 4f, Foeni-Petrești) at the end of the Developed Neolithic and the beginning of the Copper Age. Now, at the beginning of the Copper Age, *black rand* and *blacktopped* ceramics reappear, together with the polychromy from the Ariușd group (fig. 4b-c, e) in Transylvania and in the west of Moldova in the Cucuteni culture (fig. 4d).

*a*

*b*

[44] Gornea above fig. 3e and others from the database, where we have 73 entries.

[45] Lazarovici Gh. 1993; 2010, fig. 5, no. 42-44; 2014, p. 244, fig. 1.1-4b; Lazarovici Gh., Nica 1991; ornaments and small copper items appear earlier: Diaconescu 2009, p. 22 and the map with the list of discoveries of Neolithic copper items; analyzes on native copper: Borić 2009, p. 191, n. 1 and references at them.

[46] Qualitative analyzes: few 2-3 fragm. in phase I; 10 fragm. in phase II; 23 in phase III and 7 in Foeni-Petrești A.

[47] ***Balta Sărată Vinča A3:*** excavations Lazarovici Gh. in B27 and BS IIa levels: ***Tărtăria sect. H, r. 16 Vinča A***: Lazarovici Gh. et alii 2011, IV, pl. IV.14/b1; Miercurea Sibiului Vinča B, in B15, B18, L11, L20 (apud Luca, Suciu 2005); ***Turdaș in the middle and upper levels from the excavation of M. Roska*** (Lazarovici Gh., Mxim 1996): Roska 1941, Taf. XXXIX.13, 15; XC.12-15, CL.5, CLI.2-3; we do not comment anymore the ones from Vinča – Bjelo Brdo etc.

[48] Lazarovici Gh. 1987; 1994 a.s.o.

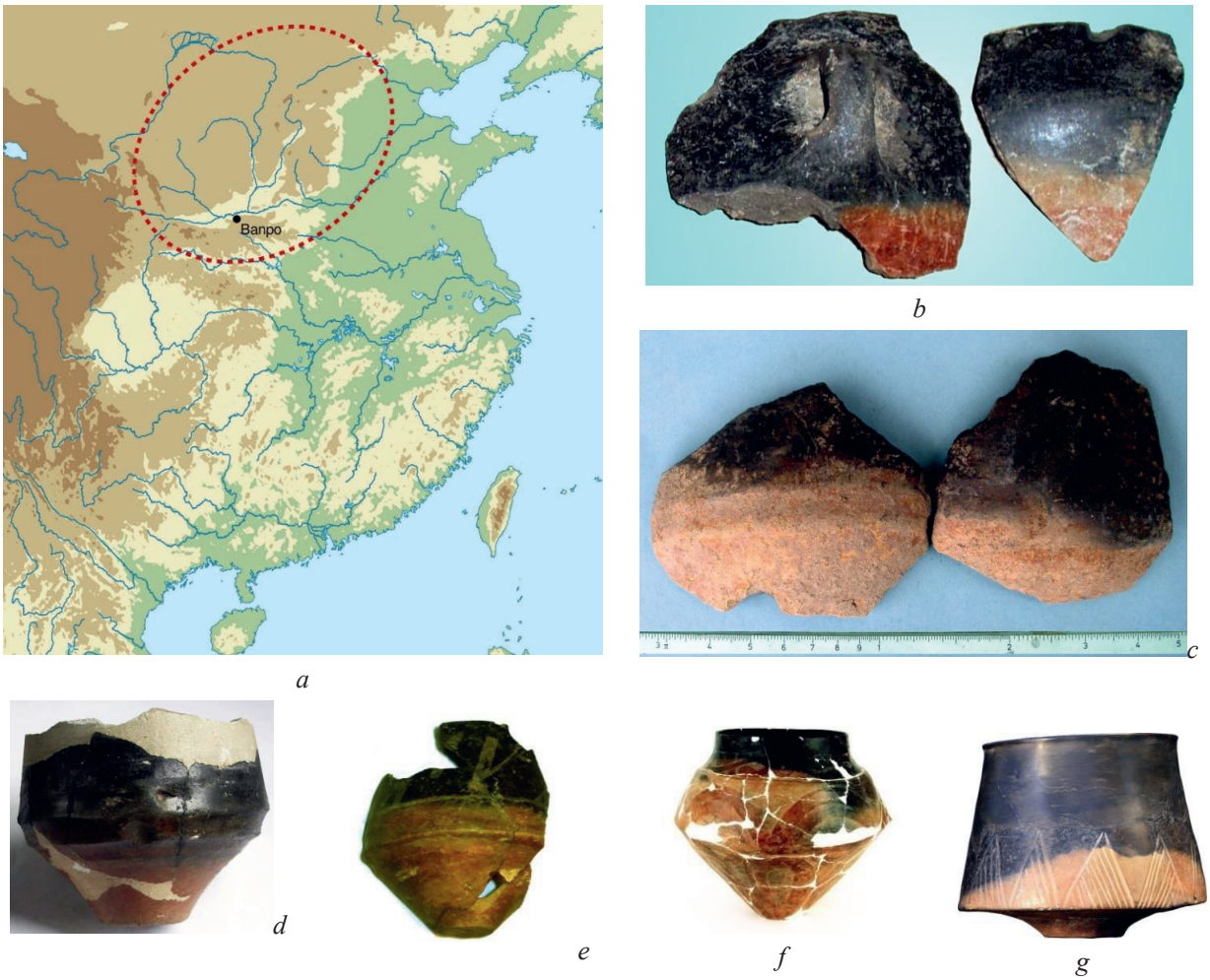
*c*

*d*

*e1*

*e2*

*Fig. 3. Ceramics with black upper part: a-b, Naqada (Louvre Museum, photo Gh. Lazarovici); c, Szederkény, Hungary, Vinča A3; d, Limba Vinča A2; e, Gornea, pit houses B21b, B13 Vinča A1.*




*a* *b* *c* *d* *e* *f* *g*

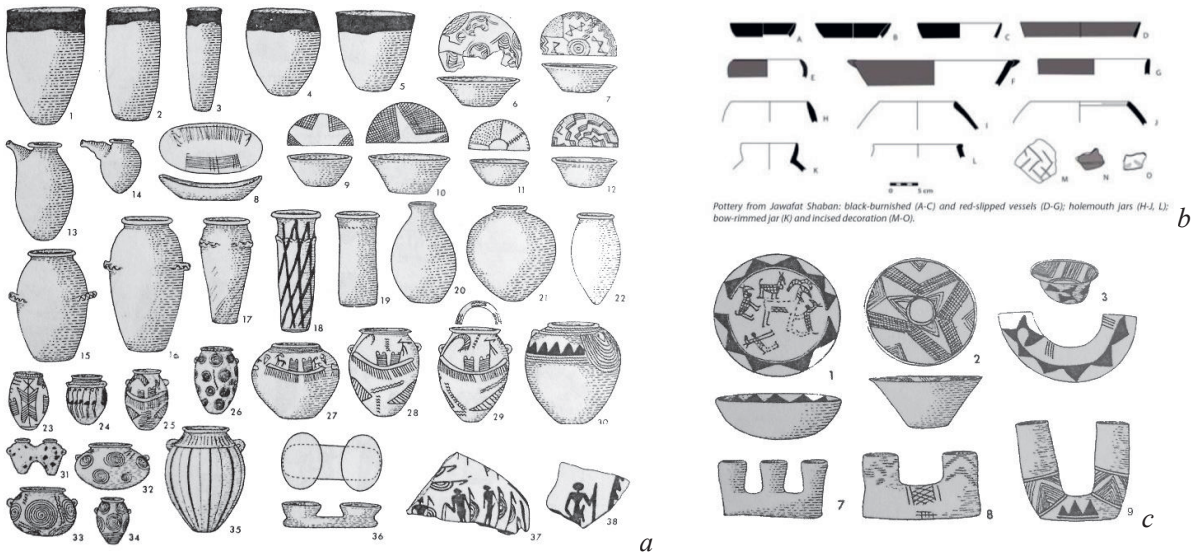
*Fig. 4: a, Yangshao Culture, Banpo; b,* ***Early Neolithic:*** *Pvlovac-Čukar SC IIIB;* ***Copper Age****: c, Scânteia Pit. 173, Cucuteni A2; d, Păuleni, Ariuşd I/II; e, Bod, Ariuşd I/II; g, Alba Iulia – Lumea Nouă, Foeni – Petreşti (apud Gligor 2009); b-e, photo Gh. Lazarovici; f, photo D. Buzea.*

These influences are not only in ceramics (shapes, ornaments, technology), but also in the imaginary realized in the painting on the vessels, and in elements of spiritual life (idols, anthropomorphic vessels, etc.). Some we illustrate below, for others, very numeorus, we refer to the archaeological literature. We do not make too many comments because for the Cucuteni culture they have been widely debated in dozens of monographs and hundreds of studies. But their illustration in parallel with those of the Yangshao culture is necessary to observe the similarities, but also the differences between them.

***Black rand*** **pottery** spread from the Anatolian areas (around 5000 BC) along the Nile in Egypt (fig. 5) (approx. 1500 km) in the Naqada culture (El Badari, Matmar, Mostaghedda, Gerf Husein[49]), through Greece[50] towards the center of Europe in Transylvania (fig. 4a-c), Moldova (fig. 4d, 1800 km from Halaf) and Hungary (Szederkény, fig. 3c, 2300 km from Halaf). There is some Jawafat material

[49] Müller-Karpe 1968, 3.26-39, 40; 8.33-57, 9.1-5; 10 C.1-5.
[50] *Blacktopped* ceramics from the Larissa culture; Polichromy from Starčevo-Criș IIIB - IV; Dimini culture.

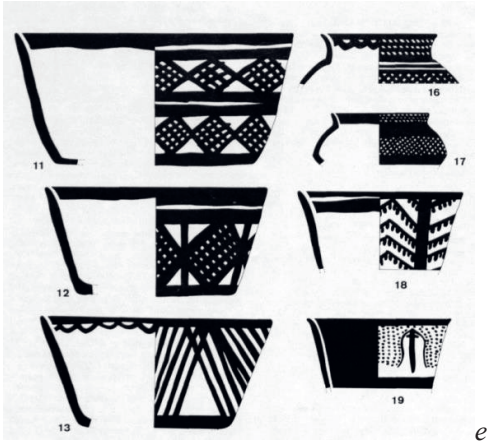
in Jordan, also with a black lip, in the late Neolithic of that area[51]. There are in the Middle East two periods with *blacktopped* and *black rand* pottery, which still need to be analyzed. Given the chronological data, it is possible that the Halaf culture (fig. 5e), through the discoveries from Jawafat Shaban (Jordan, fig. 5b) to Naqada (fig. 5, 6500-6000 BC[52]) influenced the Yangshao culture (5000/4800 BC). We take into consideration not only black-lipped pottery, but also other motifs or shapes (fig. 5a/22, 30, 31, etc.).




*a* *b* *c*

*Fig. 5: a, c-d Egypt, Naqada culture (apud Müller-Karpe 1968, Taf. 7, 9, 12); b, Jawafat Shaban; e, late Halaf (apud Akkermans 1991, p. 39, fig. 5).*

*d*



*e*

The distances seem great at first sight. But if we think about the circulation of languages that took place very early[53], so too the material culture, spiritual life and technologies circulate. The

[51]www.google.ro/search?biw=1520&bih=925&tbm=isch&sxsrf=ACYBGNTj2NhZIt0KJDPdc3NWu6Cs6ua0Pw%3A1580118425641&sa=1&ei=mbEuXubdJoHSwALnqoXIBA&q=jawafat%2C++late+Neolithic

[52] Akkermans 1991.

[53] *********Der Turmbau zu Babel 2003*, vol. II, p. 19-21.

polychromy in Romania is around 5550-5400 BC, so there can be no direct connections, although stylistically they seem possible.

In the Vinča culture from Banat or in Transylvania (at Limba, fig. 3d), *blacktopped* pottery, just like in Serbia, is a characteristic of the Vinča A (at Gornea, fig. 4a)[54] and Turdaș - Vinča C phases[55].

The large number of common elements for the shapes of the vessels (compare fig. 4-6 and below at Yangshao, usually at the head of the tables), the motifs in the painting, the techniques (fig. 4-5a), can certainly be further analyzed. Being particularly numerous, we present below only our parallels between Yangshao and Cucuteni, in order of frequency, the chronological ones are more difficult to analyze, without a specialized database with more attributes.

### Altar – boxes

Apparently there are common elements, especially in terms of style. An altar with a pair of palms painted on one side, and on the other a ram's head with the specific horns has no direct correspondences (fig. 6b). But in the Carpatho-Danubian region, the cult of ram's horns is more frequent, especially in Serbia, in the Vinča C culture (4800-4700 BC)[56], which would correspond to the old phase of Yangshao culture.

*a*

*b*

[54] We do not have statistics for Serbia.

[55] In one of the databases (Vinča-Turdaș 31.600 entries) we have 73 qualitative entries, of which 10 in Vinča A, 24 in Vinča B, and 39 in the Copper Age.

[56] Tasič et alii 2015, p. 52, Tab. 7b.

*c* *d*

*Fig. 6. Small altars, boxes: a-b, Yangshao, apud CC 2018; c, Deve Bargan, Bulgaria, Copper Age; d, Costeşti IX, Horodiştea-Erbiceni-Trypillia CII, apud ***Cucuteni-Trypillia 2008, cat. M45.*

## The stars

The stars have always played an important role in the lives of prehistoric people, both at day and night, in their needs for guidance, measurement of time, seasons, etc[57]. Some of them received divine attributes, playing an important role in magical-religious beliefs (cult, mysterious, secret) since the Paleolithic, Neolithic, especially the Sun, then the Moon especially during the Neolithic and Copper Age. The altars, boxes are accompanied by figures, bucrania (bull, ram, animal feet, fig. 6), sometimes by sacred signs (fig. 6c), being used as lamps or for keeping objects, seeds, etc. The Moon and the Sun appear in Anatolia since the Early Neolithic, as for example in Hacilar and others, to which are added representations from rock art[58].

In our tables we usually present on the right the situations from the civilizations and groups of Yangshao culture (with zonal groups Majiayo, Banpo 4800 - 4200 BC), spread in the middle and upper basin of the Yellow River (Huang-Ho). The ancient phases of this culture begin around 5000/4800 BC[59].

## The Sun

The sun has played an important role in most civilizations of the world: nature, man, animals, plants, their evolution is related to the sun and people have noticed this. In archaeoastronomy and ethnoastronomy, the sun has played an important role over time, on the one hand because of its circular shape, secondly because of its cyclic, diurnal, semestrial, annual appearance, then because of its colors in the morning, at noon and in the evening, with various aspects that we can sometimes intuit. The sun also appears as the eyes of God (it shines, it burns)[60] and in the same sense it appears on the cultic altars that maintain the light, the fire[61].

In an archeoastronomy study we analyzed its role and interpretations related to cosmogenesis and the primordial egg, the worship of the sun and light, the light - aspects and its role, heat, annual

[57] Gimbutas 1989, p. 55-60.
[58] *** *Die Ältesten 2007*: Lichter, Kat. 387: in the database there are 95 representations: See Annex 1.
[59] www.ceramicstudies.me.uk/histx109.html#HC09-03
[60] Gimbutas 1989, p. 55-60.
[61] Novotný 1964, pl. XVII/5a-b; Vlassa 1976, p. 185, fig. 22; Gimbutas 1991, p. 21: Todorova 1986, p. 80, fig. 12/1; Lazarovici Gh., Lazarovici C.-M. 2011, p. 84; 2014, p. 216-217; etc.

calendar, prehistoric celestial calendars, natural phenomena (eclipses, fig. 6d1) and others[62]. In the second part followed the commentary on the manifestations of the Copper Age, especially the Cucuteni and Gumelnița[63] cultures, to which is now added what we comment and interpret in this study on the Yanghsao culture. On many ceramic fragments there are different aspects of the sun under many of its aspects or deviated from the solar phases (see annex 1b).

These allow us, on the one hand, to observe the generalization of ideas over large spaces, through myths and legends that circulate as fast as languages, technologies, symbols, signs and others, on the other hand we found new meanings of signs and symbols.

**The Sun and the Moon**, separately or together, have different models of representation, which allows us to understand the meaning of the motifs and styles by shape, color, the association of the mentioned attributes. Associated with the spiral, the sun symbolizes cyclicity (fig. 7a1-a2, b3, c1-c2, d1).

Usually the Sun is represented on the upper part of the vessels or on the belly of the container, less often on the lower part when, perhaps, it is related to its setting ("death", eclipses fig. 7.d3), but also the sunrise (rays, triangles like sunflower). The moon is most often correlated with the sun. Sometimes for artistic reasons the crescent completes the empty spaces (*horror vacui*) with the two elements in different positions, many non-astronomical. For the sun, as an example fig. 7.a2, there are numerous codes in Trypillia-Cucuteni[64].

The intense red color (fig. 7b1, b3, c2, d2) would suggest the summer sun, with its warmth and heat; dark red can symbolize the sunset, windy days in popular tradition. Concentric circles mark, like the rays, the extension, the domination of Light (fig. 7 a2, c3, d2, d3). The alternation of black and white circles can represent day-night or its increase and decrease in different seasons (fig. 7.b2). As a male symbol, the Sun represents the force, the power of light, the repulsion of darkness, of death, the cyclicity of life.

The rays of the sun are marked with triangles, lines sometimes related to the sacred numerology of four or eight groups (suggesting the seasons). These triangles are directed towards a white or cream space, signifying the light scattered by these rays (fig. 7a3).

The Ariuşd group shows some differences compared to the Cucuteni culture, through the association of painting and grooves throughout its evolution, in Cucuteni only in some phases. But the early Ariușd phases have connections with western Moldova at the Cucuteni A1-A2 level, especially at the Bodeşti-*Frumușica* site. In the Ariușd group, the grooves continue, while in Moldova there is a parallelism between Precucuteni II-III and Cucuteni. In Transylvania, the Precucuteni culture no longer evolves after the Precucuteni I phase, there are only Precucuteni II imports in the Petrești culture[65].

[62] Lazarovici Gh., Lazarovici C.-M. 2019.
[63] *On plastics*: Andreescu 2006, fig. 2 representation of the sex encircled.
[64] Tkachuk 2004, tab. 7.36, 8.36, 0.49, 13.13, 22, 32-34.
[65] Paul 1969, p. 48, at Mihalț.

*a1, apud CC 2018, p. 147*

*a2, apud CC 2018, p. 21*

*a3, apud CC 2018, p. 52*

*b1, Precucuteni III (Târgu Frumos)*

*b2, Ariuşd II (Bod)*

*b3, Cucuteni A-B/Trypillia BII (Cerkaska zone)*

*c1, Ariuşd III (Bod)*

*c2, Cucuteni B1 (Poduri)*

*c3, Cucuteni B1(Cucuteni-Cetăţuia)*

*d1, Cucuteni B2 (Ştefăneşti)*

*d2, Cucuteni B1(Ghelăeşti)*

*d3, Cucuteni B2 (Vărvăreuca VIII)*

*Fig. 7. Solar symbols in Yangshao (a1-a3, apud CC2018, p. 21, 52) and Ariuşd-Cucuteni – Trypillia cultures (b2, c1, c2 photo Gh. Lazarovici; c3, apud Cucuteni-Trypillia 2008, cat. U28; d3, apud Cucuteni-Trypillia 2008, cat. 403).*

In Yangshao culture we do not have grooves, having access to a limited number of works. The symbolism and manner between Ariuşd and Cucuteni is identical (fig. 7.b3, c1), but the paste of the vessels from Transylvania is sandy and it has another technology, and the grooves are integrated into

the painting, while in Moldova and Bessarabia the association takes place in Cucuteni A4 or in the Drăguşeni-Jura aspect[66].

Other representations of the sun or solar symbols (swastika) are also frequent[67]. All the above have correspondences in the Ariuşd-Cucuteni-Trypillia cultures, in which the manner and styles are somewhat similar (fig. b7). As in the Cucuteni-Trypillia culture, the variety of the painted, spiral or meander motifs is so great, that detailed analyzes are not possible. Prehistoric artists had special knowledge and skill, their works are works of art. This is the basic resemblance. We believe that they learned from each other how to use the compass and elements from geometry (using the corners of the triangle, the right angle, the tangent and others) to draw the correct spiral: spherical, flowing ...

**The cross**

*b1*

*a1*

*b2*

*a2*

*a3*

*a4*

*b1, Cucuteni B, Bessarabia; b2, Horodiştea-Erbiceni/Trypillia CII (Bessarabia); a3: Cucuteni B (Corbasca); c1, d3: Cucuteni B (Mărgineni); c2, Ariuşd (apud Sztáncsuj 2015); c3, Cucuteni B (Şipeniţ); d1, Cucuteni B1(Viişoara)*

*c1*

*c2*

*c3*

[66] Marinescu-Bîlcu 1983; Marinescu-Bîlcu et alii 1984; 2000; Sorochin 1996; 2002 etc.
[67] *CC 2108*, p. 52-53, 74, 98-99, 140-141, 152-153.

*d1*

*d2*

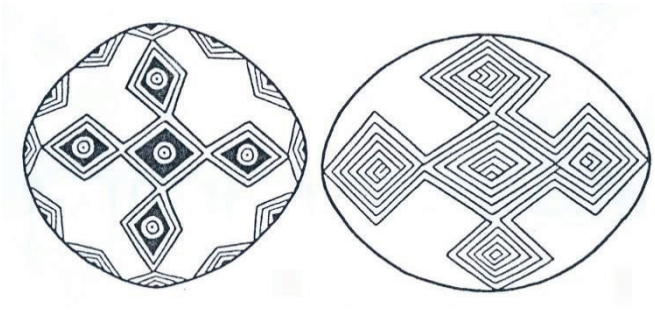
*d3*

*Fig. 8. Cross and oblique cross (or St. Andrew's Cross): a1, a2, a4 apud CC 2018, p. 136, 137, 154.5; d2, apud Super Stok; a3, c1, d1, d3 apud Cucuteni 2009, cat. 338, 328, 336, 321; c3, apud L'art néolithique 2008, cat. 32.*

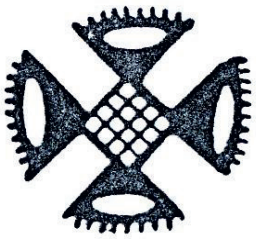
The cross is one of the important symbols with different shapes and meanings over time. Many of these have been adopted as apotropaic or demonic signs, symbols. In the Neolithic and later at various peoples, some remained as myths and legends, at others as a meaning of life and many other symbols: light, knowledge, sacred place, evil place with spirits (at the crossroads). It occurs on all continents.

**St. Andrew's Cross or the oblique cross (fig. 8a-b)**

As variants for the cross, there are: Greek (with variants 4-6 arms), Latin, monogrammatic, Maltese[68], decusata or St. Andrew's, Constantinian, good swastika and many others[69]. The meanings are the multiple after her arms, the horizontal of the Earth below the horizon (*nadir*), the underworld; to the right, *the Paradise*, the world of the righteous; to the left, the sinners, *the Hell* (Bible 142.5.). At first Adam was androgynous: a man on the right, a woman on the left[70].



*a*



*b*

(a) (b)

**Figure 14.**
Swastika on a plate from the Trypillia culture (a). The image shows the W (or M) sign, which is known on ceramics of the Ban-Chiang and Lepensky Vir cultures. Swastika on a vessel of the Yangshao culture, China (b). apud A. A. KLYOSOV, E. A. MIRONOVA

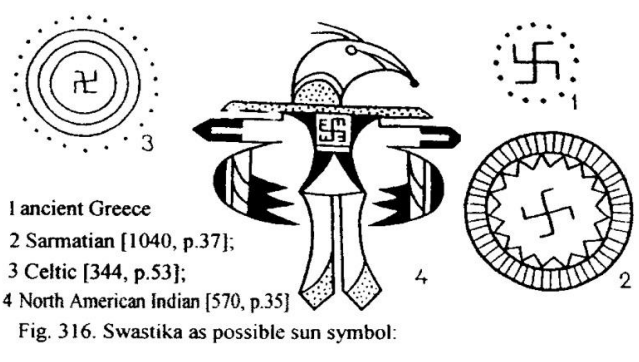
*c*

*d*

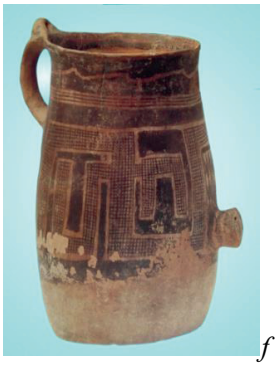
[68] DS Catalogue G4.

[69] Older studies at: Wirth 1931, p. 91-116; Müller-Karpe 1968, Taf. 117.26, 29261.B14; Chevalier, Gheerbrant 1973, s.v., p. 396-397; Klyosov, Mironova 2013; Branişte E., Branişte Ec. 2001, s.v., p. 120-121; *Paleolithic*, crossed skulls; Cârciumaru 2006, p. 57, fig. 31, 38; *** *Entiklopedia Tripolskoi 2004*, II, p. 187, 290; *Yangshao*: CC 2018, p. 47, 53.4, 53, 54, 55, 98.1-2, 99; Burdo PDF 2, cat. 48 etc.

[70] Eliade 1965, p. 361.




*e*



*f*

*Fig. 9. a-b: The Maltese cross and variants; Swastika c-f, d, f, China; e, various; d, f, apud CC 2018; c, apud Klyosov, Mironova 2013; e, apud Golan 2003, fig. 316, 49, 52.*

The cross appears on the inside (fig. 8.a2-a3) or on the outside of the vessels: simple or associated with arches (fig. 8.a1-b2).

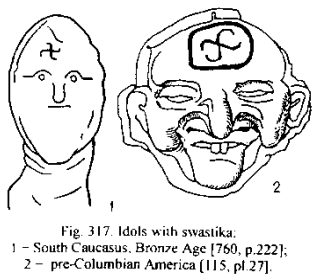
Lunar symbols are frequent in Trypillia, less common is the oblique cross[71].

The diagonal cross (or St. Andrew's cross) is an ancient Neolithic symbol[72], present mainly on idols, sometimes defined as ***the crossed band*** or ***Kreutz Band*** (*German*)[73]. In the Cucuteni culture the crossed band appears in phases A-B, but especially in B[74]. The simple cross is found on the bottom of the vessels, inside or outside (fig. 8.a1-b2, b1)[75].

The aspects are multiple, as well as the meanings, being signs of distinction, if we consider that it is a part of the *diagonal* (a sign of distinction)[76], which most often starts from the top right to the bottom left.

***The Swastika or the broken cross (fig. 8c-f, 9-10).*** Correlations regarding common meanings with the Cucuteni and other cultures were specified by Klyosov and Mironova, who presented a world-wide map[77] for swastika-related symbols. In China it appears on various vessels (fig. 9.c-d, f)[78], sometimes it is a simple decoration[79]. In a more interesting case it appears on a vessel associated with an ax painted as a symbol next to a bird with a fish in its beak[80].

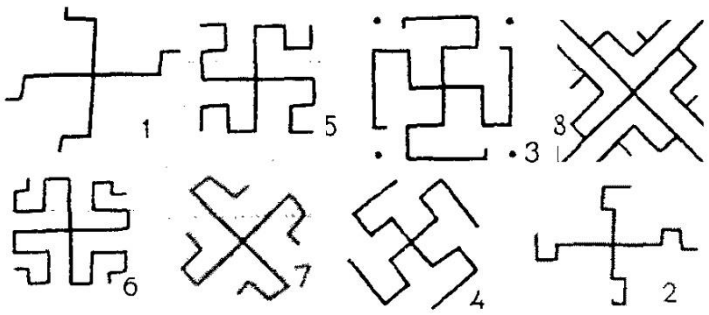
[71] Tkachuk 2004, Tab. 7-8.9, cat. 9, 25, 13.53-57: oblique or St. Andrew's, Tab. 10.9113.19-22.
[72] DS catalogue 50 with approx. 100 entries, of which some from the Copper Age: *Cucuteni, Isaiia*: Lazarovici Gh., Lazarovici C.-M. 2014, fig. 9; *Vinča B2-C, Turdaș and others*: Makkay 1990, fig. 42/1, 3, 32; Trbuhović, Vailjević 1983, VIII; Lazarovici Gh., Lazarovici C.-M. 2014, fig. 182. Numerous entries from rock art, PPN, Neolithic etc.
[73] Makkay 1963, p. 3-16; Lazarovici Gh. 1979, pl. XX/D6, 9, G4, XXI/G5; Lazarovici Gh., Lazarovici C.-M. 2014, p. 206, 225-227, fig. 72-76.
[74] Monah 2012, fig. 108.4, 122.12; 132.8; 146.1.
[75] *CC 2018*, p. 47; oblique or St. Andrew's cross: *CC 2018*, p. 47, 129, 136-137.
[76] Monah 2012, fig. 21.13, 36.4, 9, 28.1-2, 38.1-4, 40.1-4, 41.1-3, 95.1-2, 94.1-4, 6, 102.7, 103.2,4,5,6,7 109.2,5; 108.1, 119.2,4-8, 11,1; 123.13; 161.12; 185.2,5-6; 187.10, 189.10.
[77] Klyosov, Mironova 2013, fig. 14.
[78] *CC 2018*, p. 53, 99.
[79] *CC 2018*, p. 54, 55.
[80] *CC 2018*, p. 47.




*a1*

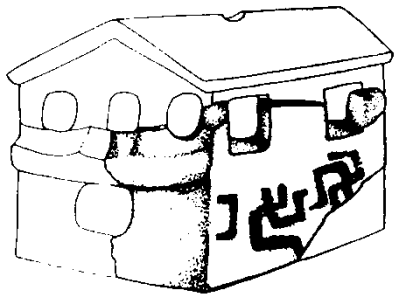
*a2, Parţa, Late Neolithic*[81]

*b1*




Golan 312, 1.2 bună, rupestre, 3 Caucaz; rea 2, 4, 6-8 Etruscă

*a3*



*b2 model of sanctuary with signs: Greece*[82]*, unknown place.*

*DS a4: good:* 84 84e *bad:* 84a 84b 84c *see b1* 83b

*Fig. 10. Swastika: b1, Cucuteni B, private collection (apud Chirica et alii 2010); b2, model of sanctuary with signs.*

Opinions were presented about the meanings of the swastika and the way the arms are oriented, which most often converge: those with the corners on the right represent the benevolent (fig. 9.a3, d), and on the left the evil (fig. 9e, f)[83]; other authors claim that it is a Christian symbol, hidden due to fear of persecution[84]; according to N. Kalicz and P. Raczky, it represents the cardinal points or the first four primordial elements, associated with a deity on the throne; the presence on some funerary monuments symbolizes the loss of light (from the idea of the broken cross, because for the Christians the cross symbolizes faith, light, etc.).

In the *Danube Script* (abbreviated DS) there are numerous variants of the swastika (fig 10.a4). In the Cucuteni culture there is a representation that combines the two meanings of the swastika (fig. 10.a4, cat. 3b)[85].

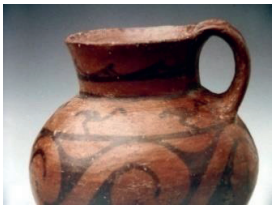
**The Moon.** In the Yangshao culture, the moon appears only as a component element of the decoration (eyes of large fish, symmetrical decorations) or it was not illustrated, while in Cucuteni it appears frequently.

[81] Parţa, references Germann 1986 manuscript, p. 50c.
[82] Papathanasopoulos 1996, p. 64, fig. 17; Hiller 2001, p. 82, fig. 8.
[83] Wirth 1931, fig. 146.4; Chevalier, Gheerbrant 1995, p. 255; Densuşianu 1986, p. 426-427, fig. 226-227, the sun to the right, the moon to the left with the meaning: *right* warm light, day, knowledge; *left*: cold light, Moon, heart, love, woman.
[84] Branişte E., Branişte Ec., 2001, s.v., p. 121-122.
[85] Chirica et alii 2010.

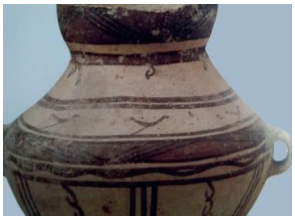
*a1*

*a2, apud CC 2018, p. 51, fig. 2/2*

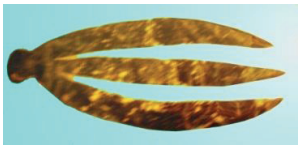
*a3, apud CC 2018, p. 114.1*



*a4, apud CC 2018, p. 55*



*a5, apud CC 2018, p. 54*



*a6, a7*

*a8*

*b1*

*b2*

*b3*

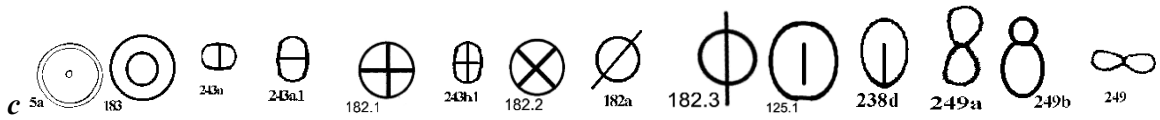
*b4*

*Kosilovce, Poland*

*b5*

*b6*

*Fig. 11. The bird: a1, a3-a9, Yangshaoa, a2 Majiayao; b1-b6, Cucuteni-Trypillia (b1-b2, Bodeşti-Frumuşica, Cucuteni A2; b3, Brânzeni VIII, Cucuteni B; b4, Kosilovce, Cucuteni B; b5, Bodeşti-Frumuşica, Cucuteni B2; b6, Poduri, Cucuteni A2); c, Danube Script codes for the sun and division (embryo, hatching egg, etc.); b1-b2, photo Gh. Lazarovici.*




The theme of the egg dividing appears often on the round discs divided into two or more parts. In the Cucuteni culture, on the lids of the vessels appear numerous such solar or astral representations related to light, seasons and others (fig. 11c).

### The bird and the fish

Representations of birds can be found since the Paleolithic until the protohistoric times (see Annex 2)[86]. The fish symbolizes water. Birds symbolize air, flight.

[86] Annex 2 database.

In the Yangshao culture, located on one of the great rivers (Huang-Ho) of China and the world, it was natural for fish and birds to be a beautiful artistic theme (bird with fish in its beak, fig. 12.a10), associated with the ax. In both Yangshao and Cucuteni, artists compete in the mastery of painting with great finesse, but also an artistic stylization, insisting on the extremities (wings, tail, claws). In both civilizations we guess the desire of the artists to compete, to surpass regarding the style, shape, color, whether it is birds, fish, animals, or carnivores.

Through the artistic forms we guess common legends or myths that last for millennia, which were rendered in art, in the same manner as artists of all times, in their heyday, depict the ancestral mythology: for example, those of the Renaissance (but also others) revived from an artistic point of view the Greco-Roman civilization, raising it to a new, higher level. The same can be said about the art of Cucuteni - Yangshao cultures[87].

*Fig. 12. Invocation of rebirth through the oranth's dance: Yangshao, apud CC 2018, a-b; b1, b2 apud Robbins-Dexter 2013, p. 70, fig. 30.*

Regarding the bird, present both in Yangshao and in Cucuteni culture, we must mention that this topic has been analyzed from many points of view and by various specialists starting with Marija

[87] Dumitrescu Vl. 1979, conclusions p. 96-98, but also the rest of the thematic analyzes; Ţurcanu 2018 relations with the Balkans and others.

Gimbutas: egg, chicken, bird, wing, claw, flight, etc[88]. Birds have been represented since PPN, we know representations on the columns of the famous sanctuaries from Göbekli Tepe, Nevali Çori, Ain Ghazal, Çatal Höyük. The birds are stylized being rendered during "council" before migration (fig. 11.a2), flight or swimming (fig. 11.a4-5), the bird's claw, the arm with claws at the elbow or at the knee (fig. 11.a81, b5, Fig. 12).

Often on the vessels, in both civilizations, the position of oranth appears, the oranth in the invocation dance with raised arms. The invocation is related to genesis, to the birth of the egg as a continuity of life (fig. 12.b1-2, in particular).

As for the painting technique, related to polychromy: rather special is the representation in fig. 7.b3 from the Cerkaska, Trypillia BII[89] area of some circles with rays (Sun, fig. 12.a3, 13.b2.b3) and semicircles (Moon, fig. 12.b1). They remind of numerous representations of pearl bands, polychrome spirals, some with pearls (fig. 13.b6 and below)[90].

Sometimes the bird is represented only by its claw (fig. 11.a8), other times its talons are added to other parts at the elbow or knee (fig. 12.a1-a2). Chinese colleagues paid great attention to the styles, how the bird is represented, its details. Sometimes the allegory goes further, being represented mythological figures in which the bird with wings or claws has the body of a snake, other times the bird has a human head and body, but the tail and legs have claws (fig. 12.a-b, d2). Some images both for the bird, but also for the sun or others represent the multiplication of eggs (fig. 12d), like in the cells in which the tadpole develops (fig. 13a1).

*a1, Gansu style*

*b1, Poduri*

*b2, Vărvăreuca*

*b3, Petreni*

[88] The symbol of the birds is the air, the flight Chevalier, Gheerbrant 1995, sv. bird: Ţurcanu 2018; Burdo PDF 1, cat. 77b, 89, 190, 277-278.
[89] *Cucuteni-Trypillia 2008*, catalogue U28.
[90] *CC 2018*, p. 82, 82 132.1,133.2-3.

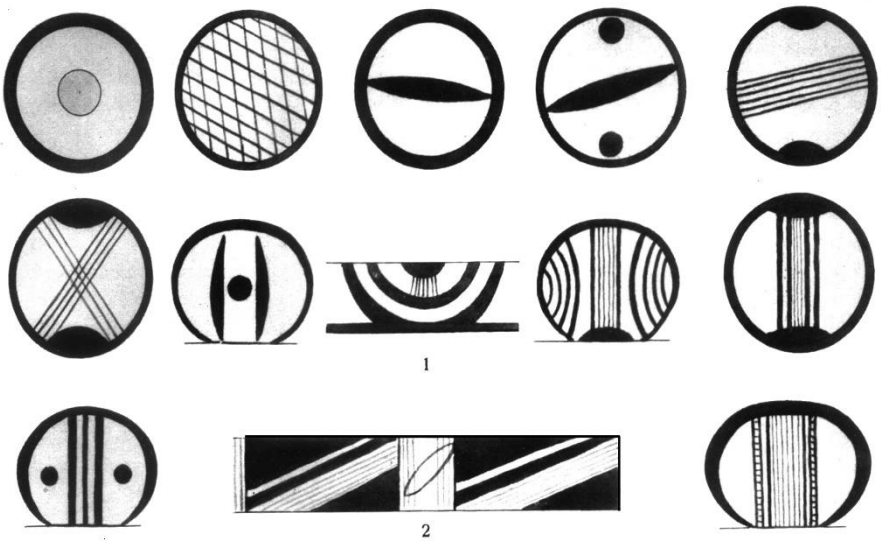
*a2* *b4, Scânteia* *b5, Dumeşti* *a3* *b6, Păuleni*

*Fig. 13. The egg and its dynamics in various settlements and museums; H. Schmidt B type pottery; the egg during becoming: a1-a2, Yangshao, apud CC 2018, p. 58; b, Cucuteni, various sites (b1-b3,Cucuteni B; b4-b6, Cucuteni A3).*

Of course, as in our country, there are many other vessels and fragments of vessels in Chinese museums, what we had at our disposal are only a few albums of art, so we cannot analyze the frequency, but in our museums, too, it is difficult to specify exactly the frequency of some motifs, symbols, because only some elements were analyzed and published selectively, but the birds were presented.

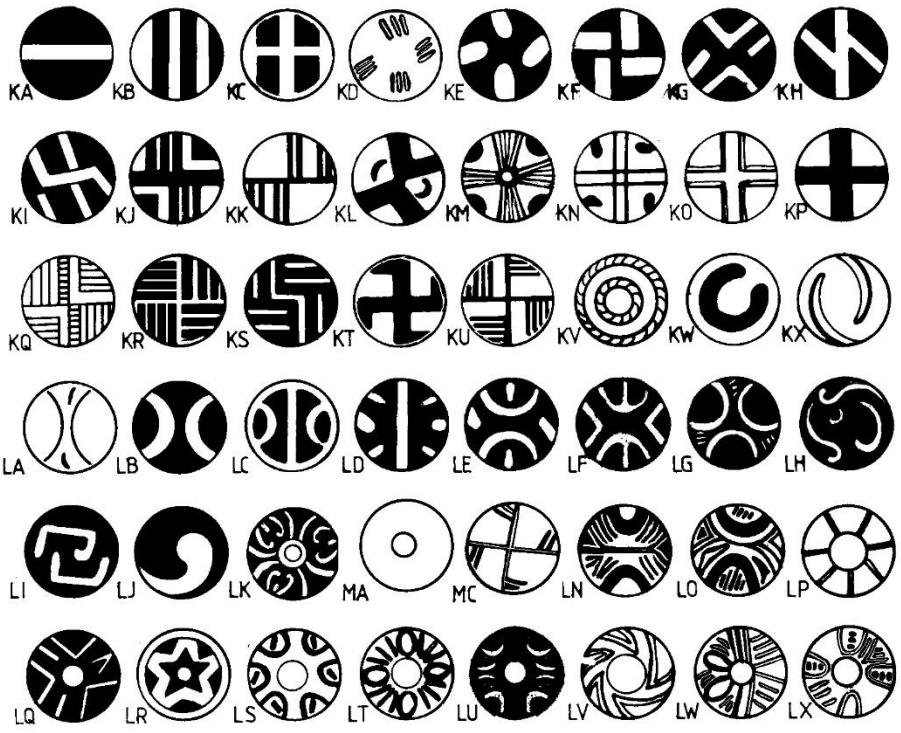
We analyzed some details of the birds, but, as in the Cucuteni culture, the artists stylized the birds and the animals, they did not present them realistically. In some cases the chick waiting for food appears on an ornithomorphic vessel (fig. 11.a9).

In the Ariuşd group and the Cucuteni culture, vessel lids are used. On top of these lids we find the same groups of decorative motifs, which being on the round button of the lid are inscribed in a circle. Thus there are many symbols related to the stars and phenomena related to them (eclipse, increase, decrease, halo, etc.). The artists of the Ariuşd - Cucuteni culture used the same symbols (fig. 14).




*a*

*Fig. 14. Symbols on vessel lids, Ariuşd-Cucuteni culture.*

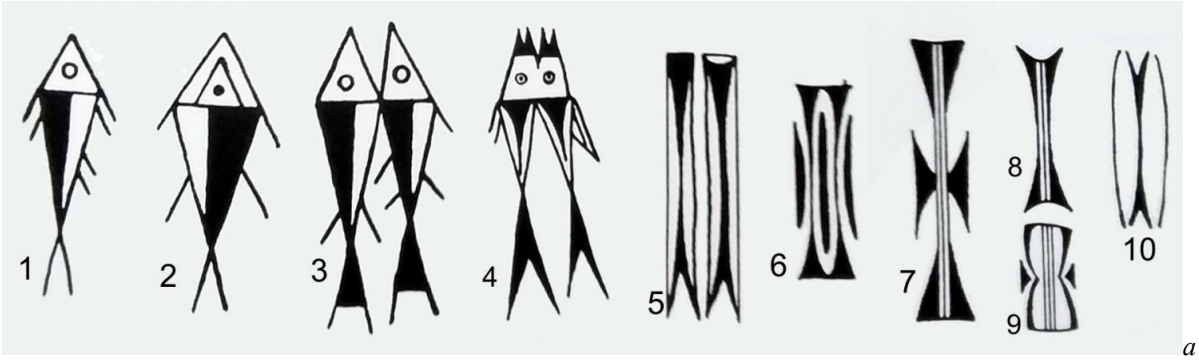



*b*

Many of these motifs are also found in the Yangshao culture, with the difference that the lids are not used there, the vessels have the human face on the neck[91]. On the other hand, there are a number of shapes, especially pitchers with tall neck, unknown in the Cucuteni culture. Some ovals are reminiscent of the egg, the embryo, the genesis (see below).

## The fish (fig. 15)

In the art of Yangshao culture there are several representations of fish (fig. 15.a1-2), sometimes double fish appear suggesting the swarm of fish or the female and the male (fig. 15.a3-5, c), other times the egg or the roe (fig. 15.a9-10). Their artistic rendering is done with care, showing large fish with even the teeth rendered (fig. 15b). The artist took care to paint the visible part. In one case, the rendering of a turtle suggests their association in the large waters of the Huang Ho River. In the Far East, fish appear in pairs, being the symbol of communion[92]. In the Cucuteni culture we have a case on a model of a clay boat, where several fish heads are incised (fig. 15d). Anthropologists believe that fish symbolize water or the subtle state.




*a*

*Fig. 15. Fish: a-c, Yangshao c.; d, Poduri, Cucuteni culture (apud Monah et alii 2003); e-g, Lepenski*

[91] *CC 2018*, p. 108, 110-113, 116-117.
[92] Chevalier, Gheerbrant 1995, s.v. fish.

*Vir.*

*b*

*c*

*d*

*e*

*f*

*g*

A special representation, unique in its kind, depicts an ichthyomorphic man-fish deity[93]. The human head is contained in a circle with eyes, nose, mouth, with a triangle on the forehead, with two butterfly antennae instead of ears, and from the head start three triangles, one above the head suggesting the fin on the back, and two more suggesting the side fins. It might represent the spirit of the fish. Through its shape, this representation reminds us of the famous ***Danubius*** from Lepenski Vir, where most of the sculptures are related to the theme of the fish-divinity, and a Serbian colleague considers the settlement to be a cultic one[94]. We believe that there lived the healers-teachers from the sites of the Lepenski Vir culture, their buildings fulfilling the role of community sanctuaries[95].

[93] Kernbach 1978, refers to the myth from the Near East; Chevalier, Gheebrant 1995, s.v., fish, bird, metamorphosys, metempsichosys.
[94] Babović 2006.
[95] Lazarovici C.-M., Lazarovici Gh. 2006, p. 48-57.

## The snake and its symbols

*Fig. 16. The snake: a, China; b, Cucuteni (B) – Trypillia (CI) culture.*

Its image and attributes are known in many mythologies. There are many images and examples from all times about its representation. Living in the underworld, it comes to light to warm up. It hunts underground and in the world of water, it climbs trees and it seeks light. There are numerous studies

on its presence in archaeological images (see also Annex 3)[96]. It often appears represented with the snake egg (fig. 16.b3, b5). People placed the celestial serpent in their legends on the celestial vault[97].

*a1, apud CC 2018, p. 112*

*a2, apud CC 2018, p. 111c*

*a3*

*a4, apud CC 2018, p. 11bb*

*a5, apud CC 2018, p. 113b*

*b2, Ruseștii Noi*

*b1, Drăguşeni*

*b3, Truşeşti*

*b4, Scânteia*

*Fig. 17. Anthropomorphic vessels: a1, Majiayao, a2-a5, Yangshao (apud CC 2018, p. 108, 110, 111a-c); b1, b3-b4 Cucuteni; b2, Precucuteni - Trypillia A.*

We have analyzed its aspects and attributes on various occasions[98]. In the Yangshao culture it appears more often symbolically, although its cold eyes (fig. 7a1-a2), the zigzag or the spiral (fig. 12a1) or its tail (fig. 13.53) are recognized in some images. In the Cucuteni culture it is more explicit and there are more representations of this kind (see the notes above), as well as in the Trypillia area[99].

**The man, the anthropomorhic and anthropomorphized vessels**

Artists in prehistoric civilizations reproduce various aspects of man or myths related to him. Artistically, they combine the human figure or body with other elements to suggest deities that protect the contents of the vessel. It has often been written about the symbolism of colors as a means of communication, so we need to look at colors and their combination with more understanding.

---

[96] Wirth 1931.2, p. 92. no. 6b; Dumitrescu Vl. 1979, p. 64 ff., fig. 53, 56a, 56b, 139, 146, 156, 158; Gimbutas 1984, p. 97-99; mostly about Cucuteni-Trypillia: Monah 1997, p. 207; Ovcinnikov 1996, p. 115-119, fig. 1; *** *Entiklopedia Tripolskoi 2004*, vol. I, p. 60-64, 69, 71-72, 75-76, 434, 442, 450, vol. II, p. 66 *on the loom-weight*, 187; etc.; Budja 2003, fig. 15-20, 7.43, 60-61, 65; Burdo PDF 1, cat. 66, 68,72, 76.

[97] Szücs-Csillik, Maxim 2005 and references.

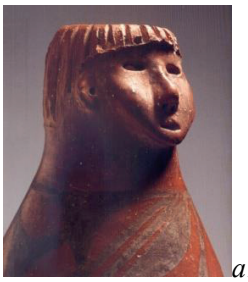
[98] ****Cucuteni 2009*, ch. I, fig. 2.1, 3, 4, 5 6, 3.1; Lazarovici Gh., Lazarovici C.-M. 2014, fig. 5.9c-e, 11a, 12f, and cat. 363, 409, 433, 419, 425, 367, 390, 402 368, 370, 314, 324, 331, 332 and references; 2015b, p. 41-94 and references; etc.

[99] Tkachuk 2004, Tab. 13. 1, 3, 9, 65-67, 70-71, 74, see also frequency.

Prehistoric artists combined light to communicate moods, impressions, desires, myths, rules, etc. through art.

We must see them not only as discarded colors, we must look for their meaning. Of course, this is not the subject of this paper, but the colors must be looked at carefully. From the point of view of human representation, there are some similarities, but also differences between Yangshao and Cucuteni. The rendering of the human figure on the vessels is made by a combination of the styling of the figures in relief with the painted vessels (fig. 17.a1-a3).

In the Cucuteni culture they are combined especially in the case of the bucranium. Some shapes that partially reproduce the human body appear equally in both civilizations (fig. 17. S5 with 17.b3-b4). Rather special is a Yangshao vessel that has the lower part shaped like three breasts as legs with a wide mouth (fig. 18.2). Such a vessel, which renders four breasts, but of a different shape, also appears within the Ariușd group of the Cucuteni culture[100]. The characteristically tall-necked pitchers sometimes have a human face on the neck (fig. 18.1).



*a1*

*a2*

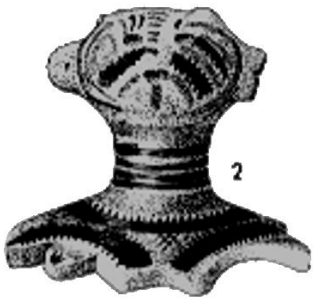
*a3*

*b1*

*b2*

*b3*

*a4*




*a5*

*a6, b4, Adonis*

[100] Sztáncsuj 2015.

b5 b6 b7

*Fig. 18. Yangshao: a1-a3, a6 (apud CC 2018); a4-a5, Banshan (apud Shi Xingbang et alii 1982); a6 WEB factsand details.com China cat.2 sub1item32; b1, Naqada 1, Metropolitan NY; Cucuteni-Trypillia: b2, Bessarabia; b3, Ruseni; b4, Ruginoasa; b5, Volodimirka; b6-b7, Maidanetkoe; b5-b7 apud Istoria Dekorativno, cat. 253, 255, 256.*

### The realistic rendering of the face

The face is especially important when it is not covered by a mask. In those situations, every civilization imposes or has its own canons. Certain details (through painting or incisions) suggest realism (fig. 18).

From the multitude of possible variants, the similarities are surprising. If the similarities can be accidental, the expressions can sometimes be understood: pain, amazement, smile, silence, anger and others that we must study and describe with good-will. Thus, in realistic rendering, they may have suggested hair (fig. 18.a1, a3, b5), mouth (fig. 18.a1, a3, b2), beard (fig. 18.a2) or tattoos (fig. 10.a1; 18.a5). Of course, many similarities can be found, but they depend on the manner of production and the message conveyed.

**The eyes.** Part of the face, like its mask, they suggest through details or lack thereof a high degree of generalization; the eyes also have different meanings. If they are rendered without eyelids, they can suggest many aspects: cold eyes of reptiles, fish and others. Numerous specialists have written about their meanings: divine eyes[101], the eye that is closed-open, laughs-cries, sleep-wake[102]. Faces or eyes are painted on jugs and some vessels (fig. 12.b1-b2; 19)[103]. These eyes are surrounded by black spaces (fig. 19), sometimes associated with the Moon (fig. 19.), suggesting the spirits of the night. Such faces or eyes also appear in the Cucuteni space (fig. 19.b1), associated with a dancer and the Sun and suggesting the beneficial spirits of the day, the dawns, which drive away the spirits of the night.

b1 a2 a3

[101] Mellaart 1964, fig. 23, p. 69, E wall, sanctuary VII, 35; 1963, pl. XII, a, E wall, phase 2, sanctuary E,VI, 8; Gimbutas 1989, ch. 6.3, fig. 159, 188, fig. 286.
[102] Kitanovski et alii 1990, p. 108-109, fig. 4.
[103] *CC 2018*, p. 102.1, 116 etc.

*Fig. 19. a1-a4, a6 Shijina Style apud CC 2018; b1, Sofia VIII, b3, Vărvăreuca VIII, apud Cucuteni 2009, cat. 398, 399; b2, apud Bilcze Złote 2013, Pl. 17/1 (Cucuteni B); b1- b3, Cucuteni B.*

### Animals

Representation of animals occurs quite frequently. Some archaeologists doubt that the figurines could represent idols. Of course some are toys. But certain parts, the horn, the bucranium have become symbols with special meanings in all periods of history. There are some monumental representations of animals in temples, sanctuaries (community, domestic[104]), family altars related to light[105], as signs of power (scepters, horned thrones, etc.)[106].

### The bucranium

The Yangshao culture brings through its painting new symbols related to the bucranium (fig. 20 a1-a3), common to the Cucuteni - Trypillia culture (fig. 20.b1-b2)[107].

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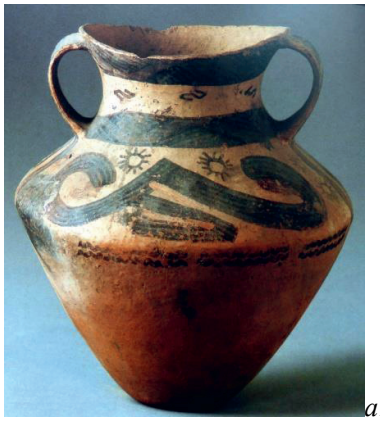
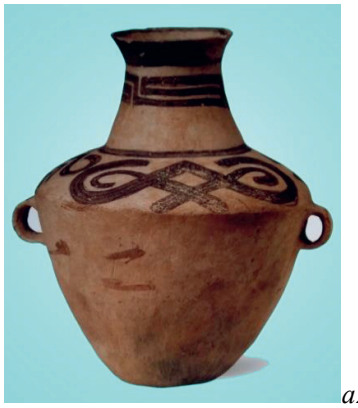
[104] In the database there are over 600 entries.., among those: Matasă 1946, pl. III/12, Vulpe 1957, p. 250, fig. 257.6; Florescu 1959, p. 183 sqq; Florescu A. C., Florescu M. 1961, p. 79 sqq; apud Monah 1997, p. 37, n. 72, 8/1; Lazarovici C.-M. 2004, p. 47, 49 sqq, fig. 1; Jovanović, Glisić 1961; Jovanović 1991; Berciu 1961, fig. 148.4, 185.4; Kalicz, Raczky 1981; Staljo 1986, cat. 250; Marangou 1992, p. 185; 326-327; Mantu 1993, p. 141 fig. 2; Lazarovici Gh. et alii 2001, p. 250, s.v. bucranium, p. 275-276, 278-280; Lazarovici C.-M., Lazarovici Gh. 2006, Truşeşti, p. 268, 326; Ursulescu, Tencariu 2004; Séfériadès 2005, p. 97-113, 98, fig. 1; ******Cucuteni 2007***, cat. 232, 236, 247, 252..., etc.; Makkay et alii 2007, p. 165, fig. 104.3; Makkay, Starnini 2008, p. 48, fig. 64. 6-11; ******Tripoliskaja kultura v Ukraine 2008***, p. 71-108; ******Cucuteni 2009***, chapter III, fig. 3.1, 3, 6b 12ab, 13b. 14a-14d, 15a; Kovács 2016; Lazarovici C.-M., Lazarovici Gh. 2016, p. 125-277; etc.; WEB Archae Serbia Vinca-Bjelo Brdo: Belgrade National Museum.

[105] For Cucuteni culture: Cucoş 1976, apud Marinescu-Bîlcu, Ciacâru 1994, fig. 1-3, 6-11; Černyş 1982, p. 282, fig. 65/7; *** *Cucuteni 2009*, cat. 232. 236, 251-252, 247; *** *Neolithic art 2008*, cat. 133…, etc.

[106] *** *Cucuteni 2009*, p. 19, 110, chapter 1, fig. 13b, cat. 122; Dumitroaia et alii 2005, cat. 178; Lazarovici Gh., Lazarovici C.-M. 2014, p. 209 and references; Hansen 2017, Stublina fig. 8, Naqada IC fig. 9 **şi** fig. 16 Abydos M. 239; Bailey 2005, fig. 36.1-4.

[107] Symbol or signs at Tkachuk 2004, tab. 12.56, 13.58-61.


a1


a2

B1

*Fig. 20. Bucranium: b1, Târgu Ocna, apud Cucuteni 2007, cat. 32; b2,Poieneşti, apud Cucuteni 2009, cat. 70; b3,Bereşti, apud Cucuteni-Trypillia 2008, cat. 69; b4, Verteba cave, apud Entiklopedia Tripolskoi 2004; b2-b3 Cucuteni A3; b4, Cucuteni B-Trypillia C.*

b2

b3

b4

From the symbols it can be seen, as in other cases, that it is the celestial bull, the horns being associated with the sun (fig. 20.a2), the same for fig. 20.b2 where between the horns appears the cross of St. Andrew or **X**, also a solar symbol. All these symbols prove the circulation of myths, symbols, some of them being ***archetypes***.

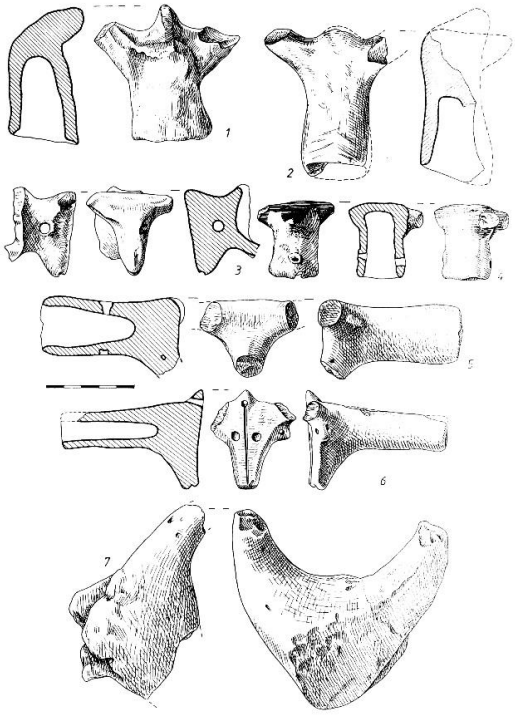
Scepters with bucranium heads, with holes for fixing in the wooden handle appear in various settlements and civilizations (Banat culture, at Parţa; Cucuteni, fig. 21.a1-a4)[108]. Such scepters indicate a symbol of power for the groups of men[109].

**The bucranium and the virgin.** In some of the fortified settlements (e.g. Parţa, Iclod[110], Drăguşeni, Truşeşti), the groups of men are in charge of supervising the fortification systems (gates, bastions, towers, etc.).

[108] Draşovean, Topolovcici 1989; Draşovean 1996, p. 66.
[109] Crnobrnja 2011; 2014.
[110] Iclod G92, foundation pit, Lazarovici Gh. 2009, fig. 7d3; Lazarovici Gh. et alii 1995, p. 508-510, fig 7.

*a1* *a2* *a3*

*Fig. 21. Cucuteni – Trypillia, bucrania and scepters: a1-4, a6, Cucuteni A; a1-a2, Truşeşti, apud Cucuteni 2009, cat. 122-123; a3, a6, Ruginoasa apud Lazarovici C.-M., Babeş 2015; a4, apud Marinescu-Bîlcu, Bolomey 2000; a5, apud Entiklopedia Tripolskoi 2004, I, p. 160.*



*a4, Drăguşeni*

*a5▲ Trypillia area, Platar collection*

*a6, Ruginoasa*

Some of them have recognition marks, the belt or the diagonal, sceptres. At others, the symbols are in graves or are reflected by the composition of the treasures. But the bucranium is also associated with the Virgin (see the myth of Zeus - Athena), present in archaeological features (Căscioarele[111]), but also at Bilcze Złote - *Verteba Cave*, where the virgin is schematized on the bucranium (fig. 20.b4[112]).

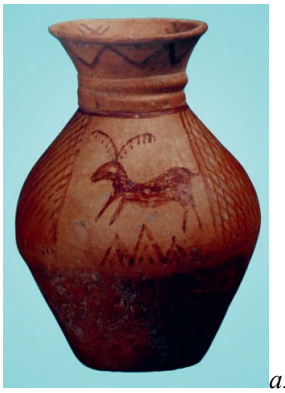
***The bull*** does not appear in the documentation that was accessible to us about the Yangshao culture, nor can we recognize it without a doubt, but the presence of bull horns shows us that it was,

[111] Eliade 1981, p. 263; Andreescu 2002, pl. 39.1 and references.

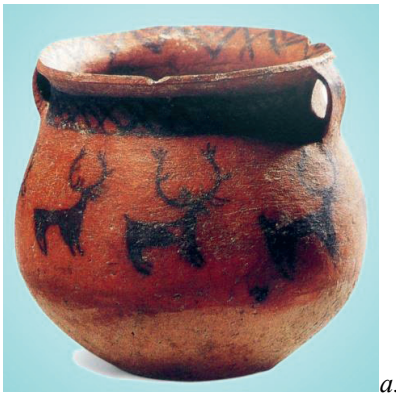
[112] Eliade 1981, p. 55-56...; Gimbutas 1989, p. 247, fig. 7.39; Lazarovici C.-M. 2009a; 2011 and references; Preoteasa 2012, p. 91, fig. 23.2; Lazarovici C.-M., Lazarovici Gh. 2016a, p. 67, fig, 74a, n. 124, fig. 74.b-v; Bilcze Złote associated with various local Cucutenian groups: Kadrow, Trela-Kieferling 2013, p. 9, apud Tkachuk; apud Movsha.

perhaps, one of the secret cults, mysteries that could not be illustrated[113]. The bull and the wild bull appear less frequently in the Cucuteni-Trypillia culture[114], marked by its horns (fig. 22.b1), although in the Neolithic it played an important role, as well as in rock art.

*a1*



*a2*

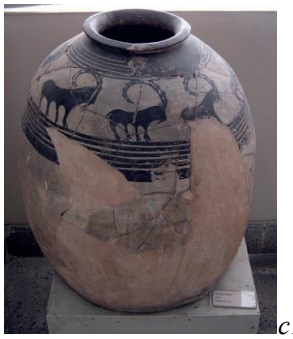


*a3*

*b1, Platar collection*

*b2, Vărvăreuca VIII*

*b3, Ruginoasa*



*c1*

*b4, Valea Lupului*

*c2, Tepe Sialk late Halaf*

[113] Chevalier, Gheerbrant 1995, see s.v. taina/mystery, Taur/Bull; other references to the heavenly Taurus: Karageorghis 1977, p. 38-39; Branişte E. Branişte E. 2001, s.v. Şiva; Lazarovici C.-M., Lazarovici Gh. 2012, fig. VIII.81, VIII.84-85; Dumitrescu H. 1933, fig. 25.1-2.

[114] Chirica, Văleanu 2008, p. 123 and next; ******Cucuteni 2009***, chapter V, fig. 5.11f; Burdo PDF 1, cat. 94; Tkachuk 2004, tab. 13.89.

*b5, Valea Lupului*

*b6, Fox and lynx, carnivores, Vărvăreuca VIII*

*a4*

*Fig. 22. Animals in figurative art: a1-a4, Yangshao culture; b1-b6, Cucuteni culture; c1-c2, late Halaf.*

In the Orient, the bull is known as the cruel and thunderous Rudra of the Rig Veda, whose rich seed fertilizes the earth. Often in the decoration of the Cucuteni-Trypillia culture appears a motif of two associated eggs, sometimes a large egg (fig. 13.b1, b4, b6-7)[115] which we now interpret as the testicles of the bull[116]. In fact, the scepters shaped like bucrania (fig. 21) demonstrate the same symbols of power of the Heavenly Bull[117].

**The Stag (fig. 22.a2-a3)**

Considered the king of forests, in mountainous and forest areas along the Yellow River (Huang Ho)[118], the stag is represented (fig. 22.a3) with imposing antlers. Related to it, in the spirituality of the Yangshao culture we see the stag with ornaments (dangling, Christmas-tree-like ornaments) on the antlers (fig. 22.a2). It is also present in the Cucuteni culture on several cult vessels, some of an exceptional realism (Poduri, fig. 28h).

Beyond the economic role through hunting (source of meat, antlers, fur)[119] played in prehistoric communities, the stag has, from an anthropological point of view, many cultic meanings: through its antlers it is likened to the sun[120]; their renewal is a symbol of fecundity and fertility; in Antiquity it appears, along Aphrodite and Adonis, as a symbol of sexual ardor[121]; the stag pulls the chariot of the goddesses (Artemis/Diana); it connects Heaven and Earth, like the eagle; his bellow awakens the created life and much more.

**The Goat.** In the Cucuteni culture sometimes various species of animals are masterfully rendered. In the discoveries from Ruginoasa - *Dealul Drăghici* many of the animals are rendered realistically or with signs[122], the most beautiful representation is of a goat in which the unknown artist rendered the pride, the elegance specific to the goats (fig. 22.b3), but also to other animals. The goat is the symbol of genetic power, libido, life force. It is nocturnal and selenary, both concepts related to libido. In the Egyptian mythology, there are shrines dedicated to a goat god, and in Greek mythology,

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[115] Lazarovici C.-M. 2005, fig. 39; Boghian 2004, fig. 116.15.

[116] Chevalier, Gheerbrant 1995, s.v. yellow-the egg of Brahma; at shape see also Lazarovici C.-M. 2005, fig. 39; there are also other interpretations regarding these elements: Boghian 2004, fig. 116.15.

[117] ******Entiklopedia Tripolskoi 2004,*** II, p. 238.

[118] *CC 2018*, p. 16, 20, 24-25.

[119] Vitezović 2015.

[120] Chevalier, Gheerbrant 1973, vol. 2, s.v. Cerbul (Stag), p. 290-294: in rock art on Someş Cliffs next to the antlers new rays have been incised to make it more similar to the sun: Lazarovici Gh., Pop 2016; 2016a.

[121] In rock art at Rus semen droplets are rendered beneath the stag: Lazarovici Gh., Pop 2016; 2016a: semen is considered a symbol of fertility and fecundity: Eliade 1981, p. 41.

[122] In Middle East: Müller-Karpe 1968, Taf. 301bB. 301C 1, 3-4, 302.2-3, 21, 29, 32, 34, 40, 43, 49, 86-87; 303.6, 305 A27, B.7; Lazarovici C.-M., Lazarovici Gh. 2012, p. 345, goat, fig. VIII.61, boar, fig, VIII.62, sow, fig. VIII.69 and VIII.35.2, 36.1,VIII.9, 14, VIII.16.522.3, 23.1, 3 , VIII.69 etc.; ******Cucuteni 2009***, cat. 137.

the god Pan. In Christian mythology, the goat is sacrificed for ..., "the atonement of the sins of the disobedient and the fornication of the children of Israel"[123].

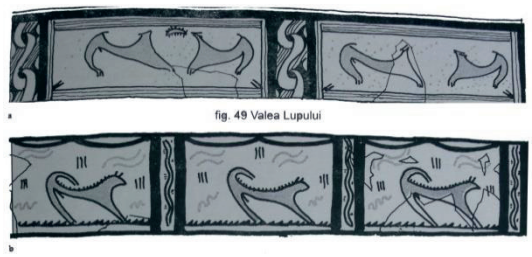
At Tepe Sialk[124], an area specific to the mountainous regions of Iran, on numerous Neolithic painted vessels there are very artistic representations of the goat with its imposing horns (fig. 22.c1-c2).

The Silk Road passed through these places, therefore we should not be surprised by the similarities. Primitive communities traveled far greater distances than we imagine today. The shepherds from Transylvania and the Romanian Lands passed the winter with their sheep near Adrianople (today Edirne, in Turkey), for them transhumance was a way of life. Things happened the same way since the Early Neolithic, in search of pastures and sources of salt[125].

**The Ram**. Represented above on a handle head, emphasising the horns, painted with black (fig. 22-c1). The ram is diurnal and solar. In fact, the three figures: the bull, the ram, and the goat appear on a stele at Kothakti associated with erect phaluses, and below a masked character collects semen[126].

## Carnivores

Many of the carnivorous animals defined under this term due to artistic stylization through painting are difficult to define by other details. Most often the males are represented[127]. By certain details in the tail, for example, they can be assimilated with ***the fox*** (fig. 23c right, d right)[128], ***the lion*** (some present on the ***Silk Road***)[129], ***the dog*** (fig. 22.a4, 23a-c, 23g) and others. Of course, there are sometimes other representations, thirsty for blood - such as leeches[130] (fig. 16.a5, 22.b5, 23, 23.g), often considered as a simple decoration, sometimes associated with the snake, let's not forget that both live in the aquatic environment. Among the rare representations we mention the fabulous fish with claws and tail (fig. 23.h-i) similar to the ***Sīmorgh*** (fig. 23.i) which also has as a symbol the cross and the double Moon (Moon-Sun)[131].

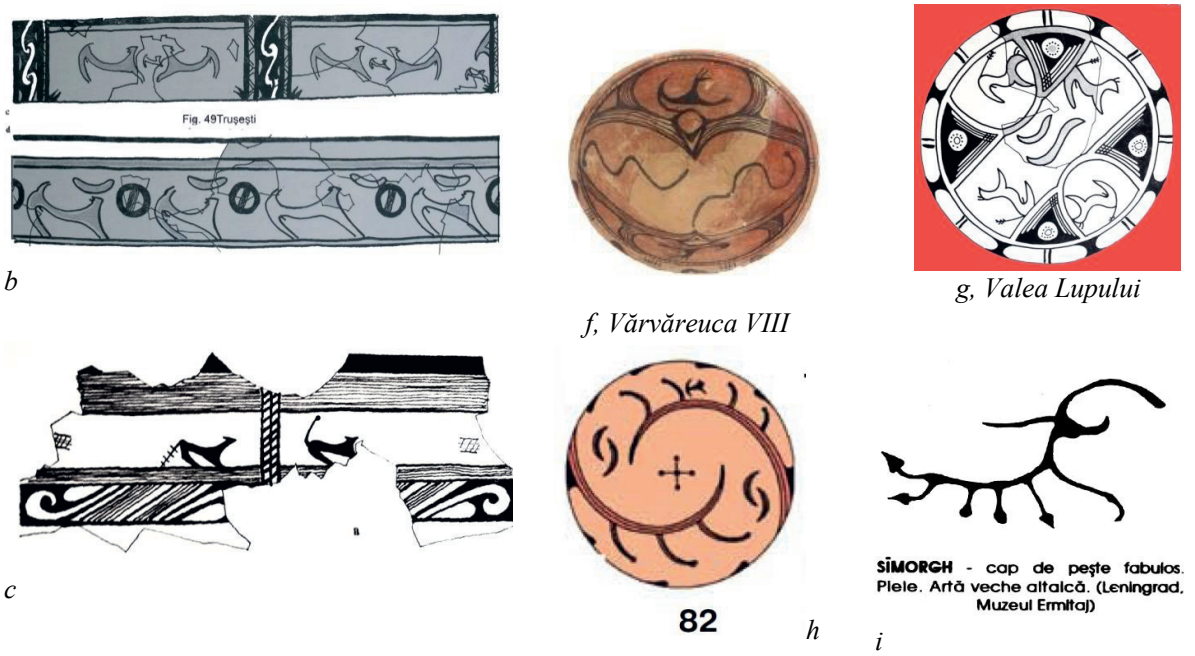



*a*

*d, Dog and fox, Vărvăreuca VIII*

*e, Valea Lupului*

[123] Chevalier, Gheerbrant 1973, s.v. Ţap (Goat).
[124] https://en.wikipedia.org/wiki/Tepe_Sialk#Archaeology
[125] Lazarovici C.-M. et alii 2018; Lazarovici Gh., Lazarovici C.-M. 2015; 2015a; 2015c; 2016a; 2017; 2017a; 2018; 2018a; 2018b.
[126] Rutkovski 1972, p. 213, Karageorghis 1977, p. 43; Lazarovici Gh. et alii 1981; 2001, vol. I.1, p. 278-280, fig. 256.
[127] Tkachuk 2004, Tab. 10.17-18, 53-54.
[128] ****Cucuteni-Trypillia 2008*, catalogue U46, U47, U50.
[129] Burdo PDF 1, cat. 78; Müller-Karpe 1968, Taf. 303.6, 305B.7.
[130] cf. Chevalier, Gheerbrant 1995, see s.v. the ***leach*** was sent by the Sun to bring earth from the bottom of the ocean (myths from Bengal): symbols in Trypillia, Tkachuk 2004, Tab. 13.68/69.
[131] Chevalier, Gheerbrant 1995, p. 229, s.v. Sīmorgh.




*b*

*f, Vărvăreuca VIII*

*g, Valea Lupului*

*c*

82

*h*

*i*

*Fig. 23. a-c, Carnivores – Valea Lupului, apud Dumitrescu Vl. 1979, p. 59, fig. 49; h (82), apud Burdo PDF 1; i, Sīmorgh bird apud Chevalier, Gheerbrant 1995, p. 229.*

Among the carnivores we also recognize the lion (at Tell-i-Gap, Iran, on the ***Silk Road***)[132] by the presence of the tuft at the end of the tail (fig. 23c, left) and the fox with the bushy tail (fig. 23c right, d. right). The wolf, as stylized as other animals, is associated with the night suggested by the Moon (fig. 23b).

### The man

We have analyzed the realistic head above, but the artists of both civilizations, through their stylizations, have suggested several symbols resulting from their thinking or religious mythology. In the following paragraphs, we analyze parts of the human body rendered in the art of the two civilizations - Yangshao and Cucuteni, with the aim of understanding these transmitted messages.

### The stylized face (fig. 26, Annex 5 mask)

The face of the man expresses his thoughts and feelings. The bright face is the symbol of the very being of God or of a person. The man often wears a mask, a complex subject (Annex 5, the mask).

[132] *** *Cucuteni-Trypillia 2008,* cat. U42; Burdo PDF 1, cat. 78, 87: it also appears in other representations from the PPN in the Neolithic: Müller-Karpe 1968, Taf. 303.6, 305B.7; Schmidt 2007, p. 85.

*Fig. 24. Bright face a-b, d, f, and dark face (c-e), warm eyes (a, f = fig. 19b1), cold eyes (c, e).*

In China, looking at the emperor is a sacrilege[133]. The face darkened with black is understood in its negative, cold aspect, associated with the primordial darkness, before the light, the state of death, etc[134].

On the Yangshao vessel (fig. 24a, e) on the forehead of the face there is an oval that resembles a grain[135]. The eyes and beard are bright. A bright face from the Cucuteni culture is rendered above the dancer who, through her sublime dance, suggests a divine, luminous face (fig. 24f).

In two other specimens (fig. 24b-c) the head of the vessel is completely black, and the face has cold eyes (fig. 24b-c, e). According to some, the grain (fig. 24a) symbolizes: the mineral sun, the embryo; for farmers the grain is part of the agrarian rituals; it is the seed of plants; for Romans the grain represents the soul of the dead; among the Egyptians it is the place where the dead awaited reincarnation; it is the gift offered by the souls of the dead in spring to the living; it is the sign of fecundity, the sign of incarnation; the essential element of the community's connection with the unseen on the threshold of spring rituals..." and many others...[136]. The head and mouth of the jugs are shaped like the sprouting grain (fig. 24a1-a3).

**The mouth** in a positive aspect is the opening through which the breath (*spiritus*), the word (*logos*, *verbum*) or food passes, considered a symbol of the creative power and especially of the reason to build, to order; the negative reverse is to: destroy, kill, disturb, degrade, etc[137]. In Neolithic art it takes on different shapes and colors in the Yangshao, Cucuteni cultures, but also in others, some commented above[138].

**The body**. The human body is most often schematic, being represented by triangles, X or is rendered schematically, but the details of the hands in particular suggest several states (see dance).

[133] Chevalier, Gheerbrant 1995, s.v. face.
[134] Chevalier, Gheerbrant 1995, s.v. black.
[135] Chevalier, Gheerbrant 1995, s.v. grain, Metempsychosis.
[136] Chevalier, Gheerbrant 1995, s.v. grain.
[137] Chevalier, Gheerbrant 1995, s.v. mouth,
[138] *Shaped like a Moon: ***CC 2018*, fig. 102.1; round mouth of the oranth: Monah 1997, p. 36, fig. 3/4; 5/1-2; 1978, 36 sqq.; *Der Turmbau zu Babel* 2003, IIIB, cat. 3.1.2, p. 12; etc.

Sometimes there are clothing details that complement the suggested image. In Yangshao there are some representations, analyzed above[139].

**The hand** appears several times in the Yangshao culture[140], as a pair of palms (fig. 6b), other times they are rendered on the hips (fig. 17.a3, a5) or the arms appear on the belly, as in the Cucuteni-Trypillia culture[141]. Impressions painted with the palm appear since rock art[142], and later in Anatolia[143] (along the *Silk Road*). Often in the Neolithic the palm appears on vessels with a large bottom, suggesting the protection of the products inside the vessels[144], other times the idols have their arms on the belly with the same sense of protection of the pregnancy[145], and in some cases the belly suggests pregnancy[146], known since the Paleolithic[147]. In the Far East, the palm with its multiple meanings appears in Kali dances.

**The foot**. In Yangshao there is a foot representation on an anthropomorphic vessel[148]. In the Cucuteni-Trypillia culture, representations of feet (from fragmentary vessels, with unspecified shape) appear at Drăguşeni[149], Târpeşti[150], Ruginoasa[151], and more recently at Scânteia, all from the Cucuteni A phase, but *binocular* vessels supported on feet can also be found in the Cucuteni A-B and B phases (Koszylowce, Nezvisko, Şipeniţ)[152]; the representation of human feet dates back to the early Neolithic[153], possibly parts of anthropomorphic vessels, some named "Venus"[154].

## The rain

It is a topic often analyzed within magical-religious beliefs. Anthropologists believe that the rain is a symbol of celestial influences exerted on the Earth. Through generalization, the topic has extended to fertility and fecundity. In ancient China, rain exerts a ***Yin***-type influence (dark side), and the dew has a ***Yang***-type influence (bright side)[155]. Painting with black would approach the ***Yin*** aspect. Numerous specialists of prehistoric religions have referred to the ways of representing and interpreting images about rain[156]. Often there are images of gods with vessels in their hands, suggesting the spring, the water, the rain[157], or the libation when the vessel is an *askos*, common during the late Neolithic, in Precucuteni-Cucuteni[158]. The discoveries from Anatolia are on the ***Silk Road*** (fig. 25.e. g), but there are others, too.

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[139] ****CC 2018*, p. 56, 79, 87.2, fig. 58.
[140] ****CC 2108*, p. 114.1-2.
[141] Robbins Dexter and Mair 2013, p. 75, fig. 38; Burdo PDF 1, cat. 223, 225.
[142] Anati 1960, p. 245; Leroi-Gourhan 1964, p. 102, nr. 61; Lhote 1966, fig. 54; Rişcuţia C., Rişcuţia I. 1977.
[143] Mellaart 1963, pl.VII, house AVI, 4, 1963, pl. IX, a, wall, E, sanctuary E,VI, 14 etc.; Kovács 2016, fig. 17, from L77, apud Hodder and Meskell 2010, p. 37, fig. 31; ****Anatolian Civilisations* 1983, p. 40, cat. A8.
[144] Kovács 2014, p. 67-88 apud Srejović 1981, p. 46.
[145] **** *Cucuteni -Trypillia 2008*, cat. 44; Burdo PDF 1, cat. 172-176; for Palaeolithic see Antl-Weiser 2008.
[146] Monah 1997, p. 207, fig. 59/1-3, 60/1, 61/3, 62/5; p. 204; Dumitroaia 1987, p. 24, fig. 3/1; Mantu 1993, p. 53, fig. 8/4.
[147] Gimbutas 1997, p. 44.
[148] CC 2018, p. 113.1, 113.2.
[149] **** *Cucuteni-Trypillia 2008*, cat. 262, apud Crâşmaru.
[150] Monah 2012, fig. 231/2.
[151] Monah 2012, fig. 231/3.
[152] Monah 2012, fig. 228/5 Nezvisko, fig. 225/5, Şipeniţ.
[153] Lazarovici Gh. 1979, pl. X.27, apud Roman, Boroneanţ.
[154] **** *A Tisza-Vidék 1987*.
[155] Chevalier, Gheerbrant 1995, s.v. rain.
[156] Kernbach 1978, p. 131-132; Gimbutas 1989, chapter 5, p. 43 ff.; Golan 2003, p. 26-29, fig. 36.5-6 etc.
[157] Sandars 1968/1985, p. 246; Eliade 1981, p. 48.
[158] Luca, Dragomir 1987, fig. 31/42, 4/1; 1985; Lazarovici Gh. et alii 2001, p. 281, fig. 258; Lazarovici Gh., Lazarovici C.-M. 2014, p. 203, fig. 15-19; Ursulescu 2001, p. 53-54, fig. 3; Sorokin 2001, p. 84, fig. 1/15.

*Fig. 25. Rain: a1-a2, Yangshao; b, Cucuteni-Trypillia; c, Turdaş; d, Bielorussia (apud Golan 2003, fig. 9); e, Anatolia; d, Paparuda; e, Rain ideographs (d, e, f, g apud Golan 2003, fig. 9. 36.5, 8).*

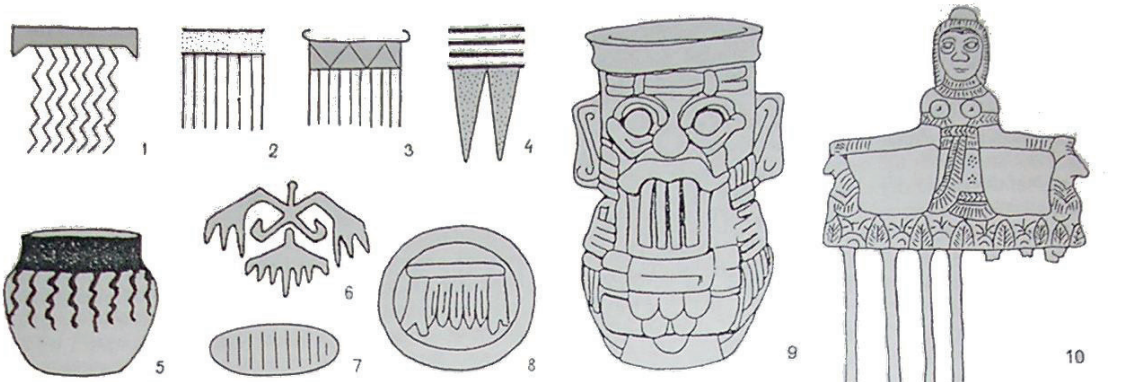



Fig. 8. Rain ideograph: 1 – ancient Egypt [918, p.157]; 2–4, 7 – southeastern Europe, Neolithic [209, p.115; 58, pl.10; 388, p.163]; 5 – Anatolia, Neolithic [608, p.132]; 6 – Turkish carpet, 19th cent. [27, fig.18]; 8 – emblem of Mayan death goddess [425, fig.38]; 9 – ancient Mexico [46, p.277]; 10 – Luristan bronze, 8th cent. BCE.

*g*

### The dance (fig. 26 and Annex 4c dance mask)

In almost all social, magical-religious manifestations, but also for animals and birds, dance was a form of communion. The meanings of dance are varied: celebration, sacred, ritual, liberation from what is transient, invocation, mysticism, eroticism, aesthetics and much more[159].

In the art of Yangshao, Majiayao and Cucuteni-Trypillia cultures, dance, with its various aspects, is common. We also find it at all peoples, but our interest is limited to those on the ***Silk Road*** (fig. 26.b2) in Anatolia, between China and Europe.

The most common and long-lived dance, related to communion, is the circle dance (in Romanian ***Hora***). There are circle dances of: birds (fig. 26.a5), women (fig. 26.a6) and men (fig.

[159] Chevalier, Gheerbrant 1995, s.v. dance; Golan 2003, p. 325: for Trypillia, Tkachuk 2004, p. 162 with 18 tables on settlements and groups; p. 172, Tb. 10.103, 14.34, 15.

26.a7)[160]. In the Cucuteni culture, in the circle dance vessel of Chirileni, the dancers have elongated legs, children, animals and snakes attend the dance (fig. 26.b1), suggesting perhaps a dance during spring, when snakes come to the surface.

Sometimes the figures are stylized, and the human body is shaped like a diamond, joining the dance (fig. 26.a1)[161].

*a1* *a2* *a3* *a4* *a5* *a6* *a7* ◂*bb1*▸ *b2* *b3* *b4*

*Fig. 26. Dance: a1,a4, a7, Yangshao; a2-a3, a5-a7, Majiayao; b1, Chirileni (Horodiştea-Erbiceni/Trypillia CII); b2, Yarmuk.*

Very often it is a vessel shaped like a fruit bowl, the first discovered being defined as *Hora de la Frumuşica*[162], which represents the dorsal part of several human torsos joined in a dance.

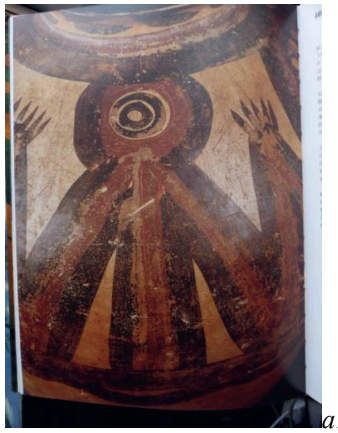
[160] ***CC 2018*, p. 104.1, 105.
[161] ***CC 2018*, p. 104.1,
[162] Matasă 1946, p. 123, fig. 249; Dumitrescu Vl. 1979, p. 80 - 81, fig. 170; Mantu, Dumitroaia 1997, p. 190, cat. 51.

Later, other containers with shapes derived from this were discovered[163]. Judging by the buttocks, it seems to be a women's dance, as it appears elsewhere too[164]. The dance also appears in rock art as a dance of men, women or at ceremonies related to death, wedding and others (fig. 26.b3-b4)[165].

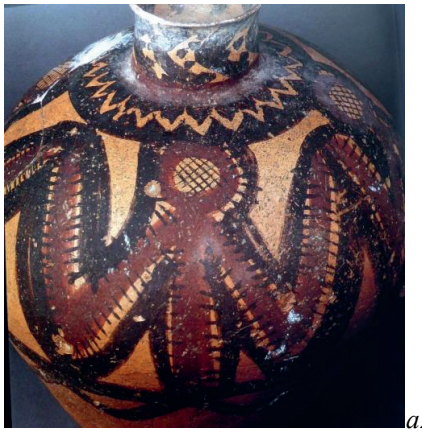
## The oranth

In the archaeological literature, ***the oranth***, the praying woman, is represented by a figure or symbol with the arms raised.

It has acquired new meanings after the images in which they appear on the archaeological items associated with ***dance***, circle dance and numerous other hypostases. Given the large number of over 170 representations in our database, in order not to overload the bibliography of the topic, we concentrated them in Annex 4. The mask of the dancer, of the idols is another topic[166].



*a1*



*a2*

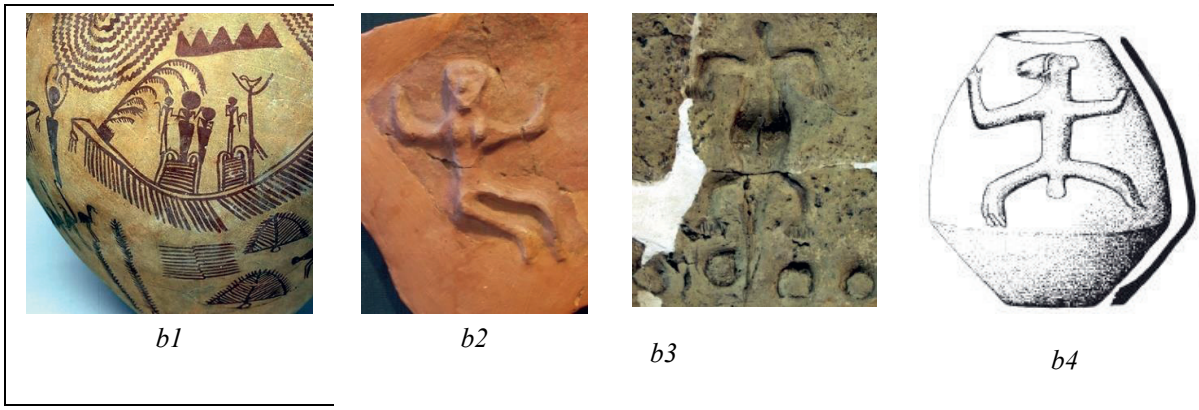
*a3*

*a4*

*a5*

*a6*

[163] ***Cucuteni-Trypillia 2008*, cat. 68, 135, 263, 434; Burdo PDF 1, cat. 155.
[164] *Entiklopedia Tripolskoi 2004,* vol. II, p. 324.
[165] ***Valcamonica Symposium 1970, p. 196, 205, 206 and fig. 96-97.
[166] Luca, Dragomir 1987, fig. 31/42, 4/1; 1985; Luca 2002, p. 25, photo 3; Lazarovici Gh. et alii 2001, p. 281, fig. 258; Lazarovici Gh., Lazarovici C.-M. 2014, p. 193-196, fig. 10, apud Luca.



*b1* *b2* *b3* *b4*

*Fig. 27. The oranth – the dance: b3 (Truşeşti, rotated 180º, to be seen from the Heaven).*

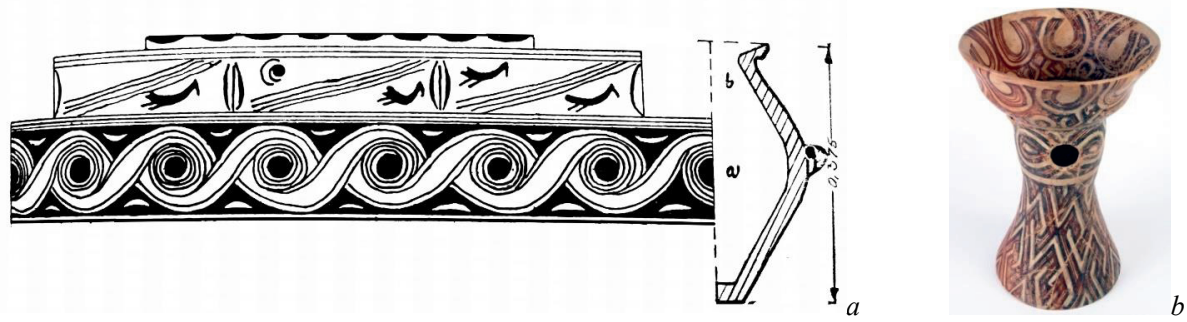
Regarding the true ceramic works of art of Yangshao culture, selective, due to language differences, we cannot go into details. According to the iconography above we presented a series of variants on vessels depending on the character or the addressee: prayer to the sun (fig. 7b3, 26.a2-a4), prayer to the dark sky (black band: fig. 12.a1, a4 , a7-a8, b1, b2, 26.a3), oranth with sun head (fig. 12.a3), oranth woman who gives birth to the egg of genesis (fig. 12.b1-b2), oranth man in dance (fig. 12.a9), the dancing oranth (fig. 19.b1, 24.f) the oranth invokes the rain (fig. 25.c).

The interpretations belong to us because we started from other cases, too. Among the most elegant representations is a fragment from a supply vessel, from Zorlenţu Mare (Vinča culture, phase B) (fig. 27.b2).

From the Yangshao culture, there is a specimen depicting the woman giving birth (fig. 27.b4) In an extensive work from 2003, Yosef Garfinkel analyzed the dance and presented a statistic (see Annex 4b)[167], which suggests other links to the *Silk Road* on this topic.

## The egg, the embryo, the birth

All three are related to genesis. Observing in the cycle of nature, birds, some reptiles, humans imagined the genesis in different forms. ***The egg***. Another theme is linked to the egg, a fundamental theme of genesis. The dilemma is well known: "the egg or the hen". Among the great philosophers of culture and art, Marija Gimbutas, Victor Kernbach and others studied the egg[168].




*a* *b*

[167] Garfinkel 2003, he analyzed geographically the "Silk Road".

[168] Anati 1960, p. 81, 95, 224; Kernbach 1978, p. 56-57; Chevalier, Gheerbrant 1995, s.v. the egg yellow as gold; Gimbutas 1989, *egg and uterus,* ch. 19, p. 214-219; cosmogonic egg, p. 214, 218, fig. 337; Golan 2013, p. 74, 75, 77, 175, 193, 206 etc.; Robbins Dexter and Mair 2013, p. 70, fig. 30; Lazarovici Gh., Lazarovici C.-M. 2019, fig. 12.b1, apud Robbins Dexter and Mair 2013; Burdo PDF 1, cat. 13, 15, 16, 19-20, 36, 124.

*Fig. 28: a-b, e, g-i, Cucuteni culture (Târgu Frumos, Scânteia, Bilcze Złote, Poduri, Drăguşeni); c, Majiayao; d, Yangshao cuture; f, apud W. Schier, passim.*

From Marija Gimbutas (1989) we have examples from the Early Neolithic, from the Precucuteni (fig. 332-333) and Cucuteni cultures, but especially images regarding the division-becoming of the egg in two, in four, the association with X (fig. 337), the cross + etc. (above, fig. 12e; fig. 28-29). These are suggestive of Mother Earth giving birth to the primordial egg and the symbols with which it is associated. The double human figure also appears (fig. 12.f), the variant with Adam where the right side was a man and the left a woman. The image from Buznea is suggestive (fig. 28a), in which the cycle is suggested: from right to left the bird lays the egg, inside the egg the embryo develops, it becomes a bird, which in turn lays an egg. Below is the double spiral like the two snakes, which has the egg in the middle and this is repeated as in the above cycle. The same idea of repetition appears on the cup from Scânteia, with series of eyes open on both sides of the lip, and below appears the face: two eyes and a mouth, which could belong to anything (birds, reptiles, anything that lays eggs).

But we do not insist, we do not wish to speculate, it is just a hypothesis. The idea from Buznea is repeated on some of the Yangshao vessels (fig. 28.c-d), where the egg is caught in a continuous spiral, like the snake that bites its own tail, suggesting the passage of time[169]. At other times, however, the shaded circle (fig. 28c.d) is considered as rain clouds, frequent in the Neolithic.

[169] ***Cucuteni –Trypillia 2008*, cat. 254, 255.

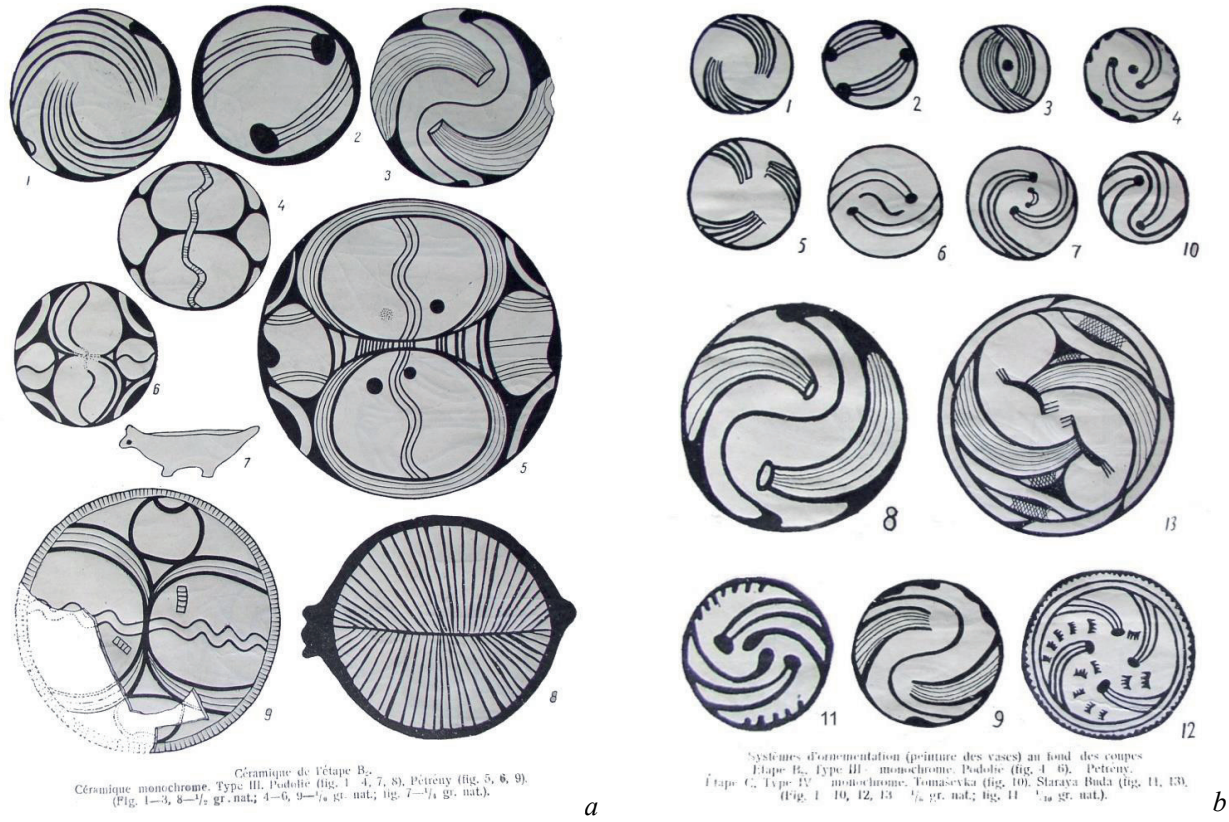
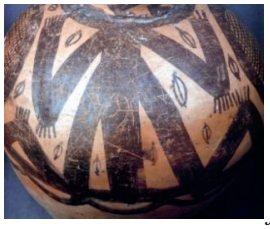



*Fig. 29. Painting inside vessels: a, ornithomorphic (see shape a7); b, cups (apud T. Passek 1949).*

*c*

*d*

*e*


*f*

For the theme of the egg and the embryo, the evolution and variations in the painting were analyzed. Thus, inside the ornithomorphic vessels (fig. 29a), of the cups appears the idea of the evolution and dynamics of the embryo from which the potters made a decorative theme in various phases of the Cucuteni-Trypillia culture (fig. 29a-b, drawings processed *apud* Tatiana Passek). Some elements are also combined on the outside on other types of vessels (amphorae, lids, etc.).

From the images above we see a series of myths and interpretations related to egg, snake, becoming, continuity.

Each of these elements suggests life and its continuity. Most often in the embryo is the head marked with a dot (fig. 29.a-b): from it the child is born (fig. 28.f, 29.c-d), sometimes the chick (fig. 28.a) or the snake (fig. 28.c-e, 29.a-b, e). Evolution and movement are given by the spiral, the curve, their twinning having the multiple meanings of the spiral, the snake, the egg in its division (fig. 28.a, f).

**The tree, the tree of life, the plants (fig. 30, Annex 5)**

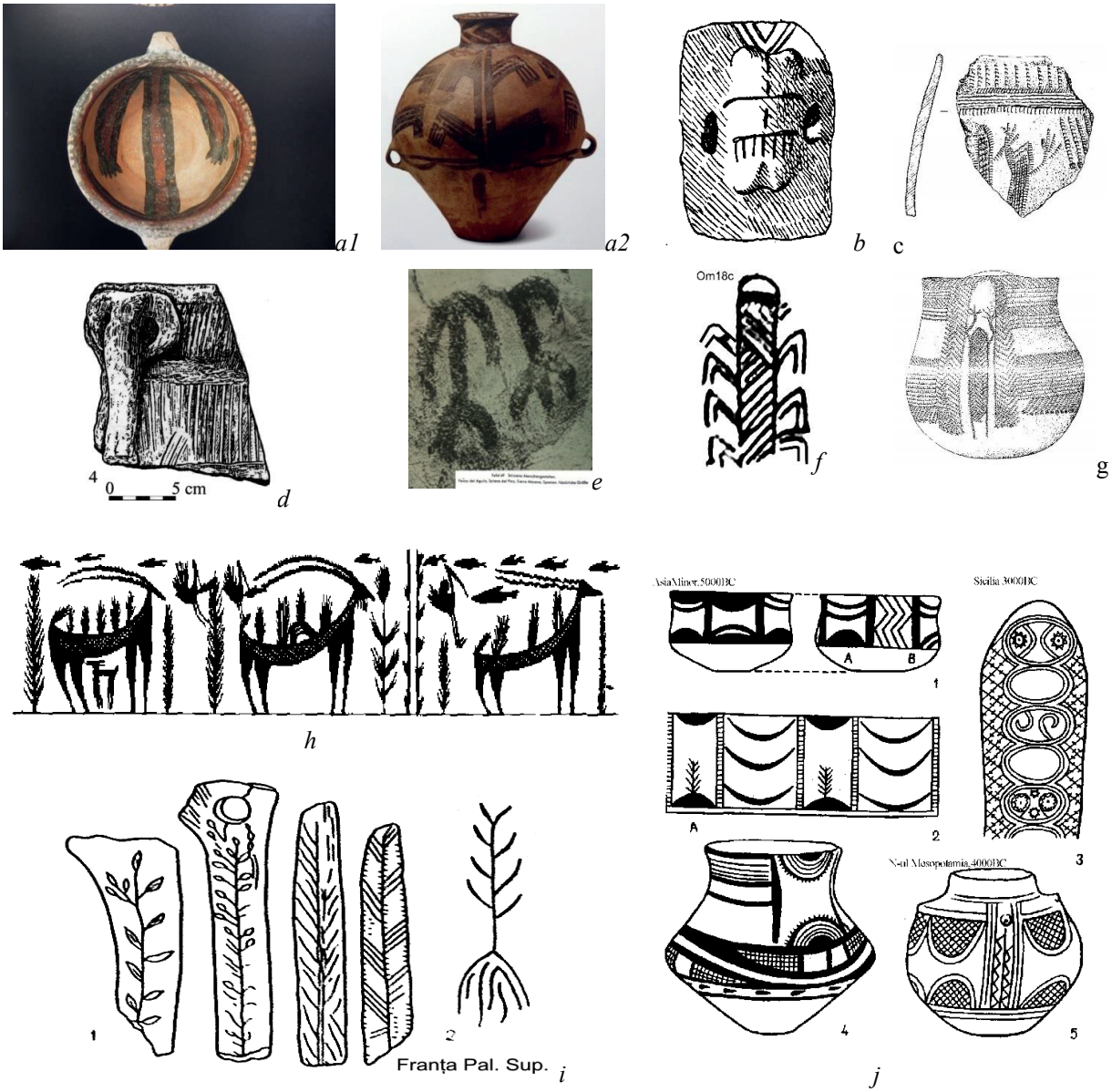



*Fig. 30A: a1-a2, Yangshao culture (apud CC 2018, p. 87, 91.2); b, Turdaș; c, apud Müller-Karpe 1968, Taf. 197; e, Spain; h, Iraq,Tell Ashmar; i, France, Upper Paleolithic; d, j2, 4, Cucuteni culture (apud Golan 2003).*

The three cannot be separated. The theme is one of the richest and most widespread symbolic themes.

According to Mircea Eliade, they represent a living cosmos in eternal regeneration[170]. The tree is an entity that can become an object of worship. We have often analyzed from the point of view of archaeological observations: ***The Tree-the Column-the Tree of Life*** in sanctuaries[171] and codes

[170] Chevalier, Gheerbrant 1995, s.v. tree; Golan 2003, p. 223.

[171] Lazarovici Gh. 1998, cat. 9, p. 14, fig. 8; Lazarovici Gh et alii 2001, p. 268, 275, fig. 165-168, 170; Lazarovici Gh. 2009, fig. 18; Lazarovici C.-M., Lazarovici Gh. 2006, p. 352-355; 2015, p. 18 and next; Lazarovici Gh., Lazarovici C.-M. 2015b.

(*Danube Script*[172]). The oldest symbols are from the Upper Palaeolithic (France, fig. 30A.i[173]), from rock art there are numerous examples: the man-tree, the woman-tree, the oranth-tree (fig. 30Bi), the clover, etc. (fig. 30h.k). For the Trypillia area, T. Tkachuk presented numerous situations[174].

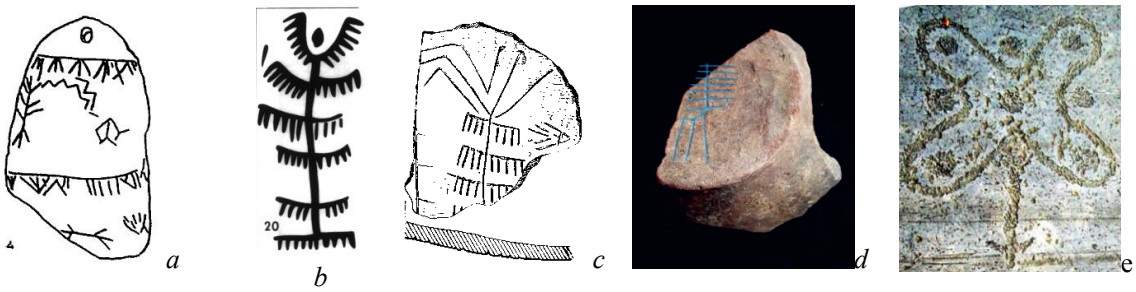
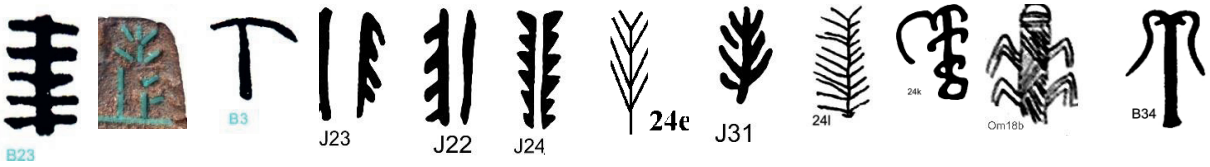


*Fig. 30B: a. Denmark*[175]*; b, Spain, Rock art; c-d, Turdaş (apud Roska 1941, fig. 135.17); e, Valca Monica (apud Anati 1960); DS codes▼.*




In Yangshao culture there are two representations, both resemble man in position (fig. 30A.a1-a2): in one case the color red would suggest blood. The representation of the tree-human as an oranth invoking the divinity or dendrolatry[176] is known in Europe in the Late Neolithic (fig. 30B.i)[177], but especially in Cucuteni - Trypillia[178] contemporary with Yangshao. There are also some representations located on the ***Silk Road*** in the area, in Iraq[179].

The associations in the images are suggestive, but we do not insist because from the Yangshao culture, as we mentioned before, we had access to only a small part of the ceramic art, according to our current documentation. Later in China there is the ***Qulanmou*** tree that rises in the center of the World, at its feet there is neither shadow nor echo. Its nine branches and nine roots (fig. 30B.b) reach the nine heavens and nine springs, the abode of the dead[180]. Perhaps our two examples underlie such myths.

### The Demiurge turtle (fig. 31)

Its upper part resembles Heaven, and the lower part the earth, so in many mythologies it represents an image of the universe. Due to its massiveness and shape, it is considered a cosmophore, a bearer, a supporter of the world. Through these qualities it is considered to be related, among other things, to the big fish. Its innate longevity likened it to immortality and omniscience. In China, myths say that the turtle supports the pillar of Heaven, the basis for the four poles of creation; it represents the north and the winter that are linked to the phases of the moon; and many others, including the

[172] Lazarovici Gh., Lazarovici C.-M. 2015b.
[173] Golan 2003, p. 369 fig. 441.1-2; fig. 441.3 similar symbols in Mesolithic rock art in Denmark.
[174] Tkachuk 2004, p. 175, 13, cat. 85-86.
[175] Golan 2003, p. 369, fig. 441.4, Mesolithic Denmark.
[176] Picard 1948, p. 61; at Knossos, Lazarovici Gh. et alii 2001, p. 209-211.
[177] Wirth 1931, fig. 139.14, 18-19, 140.5-7; Roska 1941, fig. 121/21; Müller-Karpe 1968, Taf. 197 B.
[178] Eliade 1981, p. 42-43; Monah 1997, p. 205, 207, fig. 294/4; Lazarovici Gh. et alii 2001, p. 209-211; Lazarovici C.-M. 2005, fig. 15; Burdo PDF 1, cat. 119-124: Kruts et alii 2008, p. 92, fig. 5.5, 17.6.
[179] Goff 1963, fig. 469/471, 473, 278.
[180] Chevalier, Gheerbrant 1995, s.v. ***Tree.***

cosmophore; in Bengal it is sent by the Sun to bring the Earth from the bottom of the ocean, being also a demiurge[181].

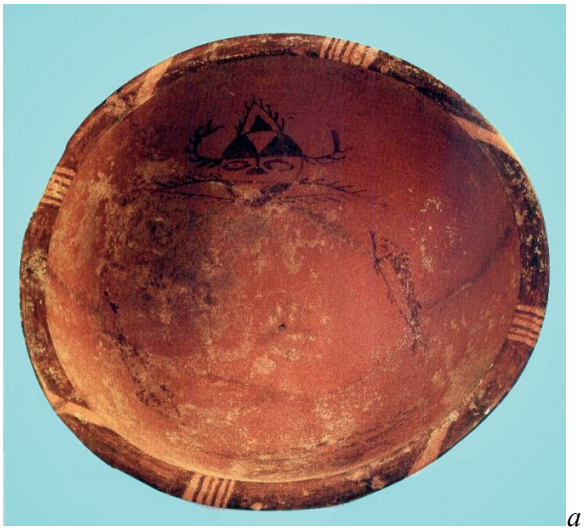
*a1*

*a2*

*Fig. 31. The turtle, on painted vessels: a1-a2, apud ***CC 2018, p. 57.3, 68.1-2.*

Representations of turtles from the Yangshao culture appear on vessels whose shape reminds us precisely of the turtle's shell. In one of the vessels the turtle is rendered alone, right on the bottom of the vessel (see the idea above, of bringing the earth from the bottom of the ocean) (fig. 31.a1). In another case, the turtle is rendered on the upper level of the vessel, along with two large fish (two strengthens the power), which suggest large, deep waters. The turtle climbs to the edge of the vessel (fig. 31.a2).

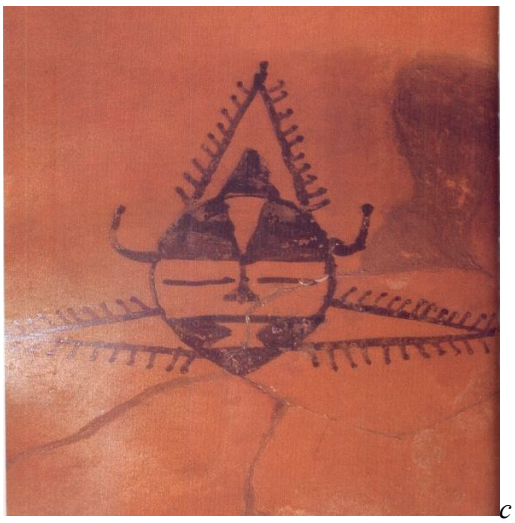
Also on the ***Silk Road*** are the oldest representations of the ***turtle***, from PPN at Göbekli Tepe - *Löwenpfeilergebäude Est* and Kösk Hüyük[182].



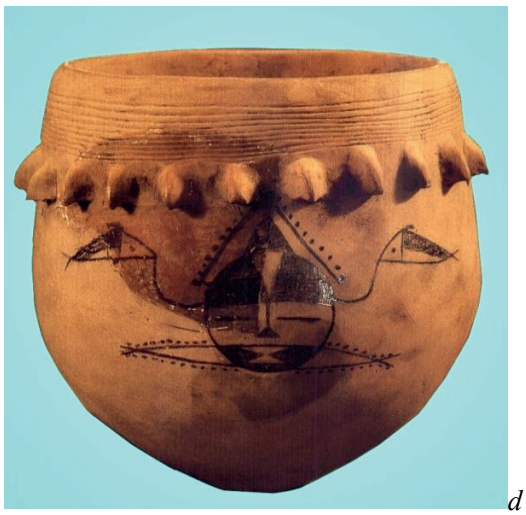
*a*

*b*

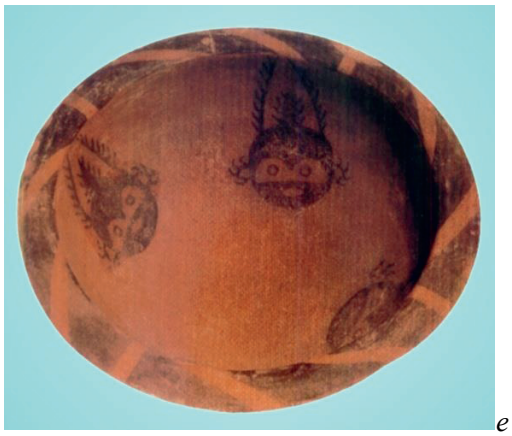
[181] Chevalier, Gheerbrant 1995, s.v, ***turtle.***
[182] Schmidt 2007, p. 22; *** *Die Ältesten 2007*, cat. 324.



*c*



*d*



*e*

*f*

*Fig. 32. a-e, Yangshao culture; f, Rus (Romania), Panel of the Hunters (photo Radu Pop).*

Several other representations from the Yangshao culture speak of a true divinity of water, an image that appears on several vessels. Its characteristics prove that it is a deity of the Hang Ho River, just as the artifacts from Lepenski Vir prove that those statues are a deity of the Danube. Let us follow the characteristics of this divinity: the first and most important is the human face. Let us remember what the Bible says (Genesis 27, see also 26): *"God made man in his own image, he created him in the image of God"*. The face represents the face of the god: anthropomorphic, zoomorphic, ornithomorphic... etc. The other attributes are meant to define the characteristics of the divinity.

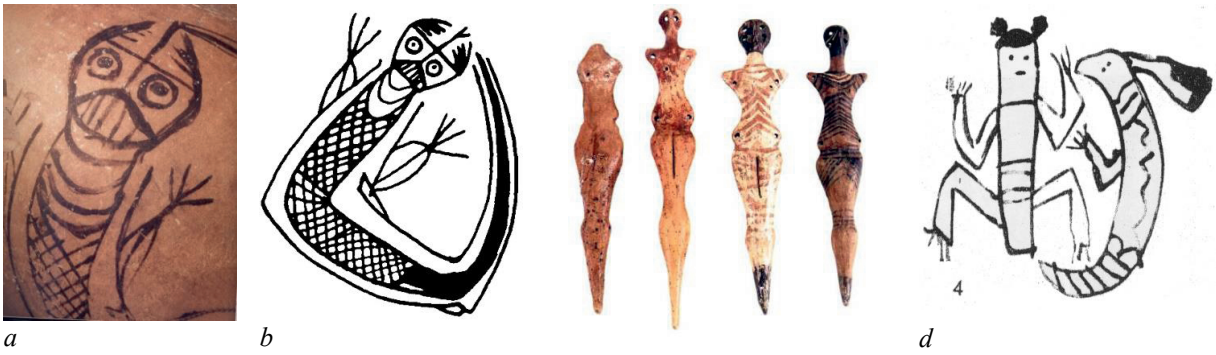
The face, as we see, is round, the eyes two cuts (as on many of the anthropomorphic idols or masks). The nose is a line with triangle. The mouth looks like a wide white **X**, but it's actually the images of the two fish face to face; their head with a black triangle (fig. 32)[183]. Two fish face to face; they suggest moustaches (it reminds us of large catfish); the forehead with black and white triangle (good and bad); the top of the head also the body of a fish. On the two vessels (fig. 32.b-d) there is the same representation, one on the inside, the other on the outside. Below the lip, in fig. 32d, there are protrusions with fish heads.

[183] See also other images in ***CC 2018*, p. 29, 31, 33, 35, but mostly 35.2, 36-38.

### Ornithomorphic and ichthyoid deities

In the process of metamorphosis in mythology, the transformation into an animal, a plant or an inanimate thing takes place. It takes different forms; it is difficult to find where these transformations started, especially since in different areas they have different forms.

### The Siren and the mermaid (fig. 32)




*a* *b* *c* *d*

*Fig. 33. Yangshao culture, CC 2018; c, Gheläeşti, idols from the altar of the dead; d, The snake with hair kidnaps a man apud Wirth 1931, passim; e, Trypillia BII – Cucuteni B (apud N. Burdo PDF).*

*e*

*f* *g* *h*

*f-h: PPNB, Nahal Hemar cave, 7th mill. apud *** Die Ältesten 2007, cat. 5-7.*

Another mythological image, developed especially in the Aegean civilization, is represented by the ***Siren/Mermaid***.

They are considered monsters of the seas: they have the head and bust of a woman, the body of a bird (siren) or a fish (mermaid) (in the Nordic legends), they attracted sailors with their songs and beauty, and then they lured them to the open sea and they fed on them[184]. They are also images of death. Those with a bird's body are under the influence of Egypt, where the soul is a human-headed

[184] Chevalier, Gheerbrant 1995, s.v., *Siren*.

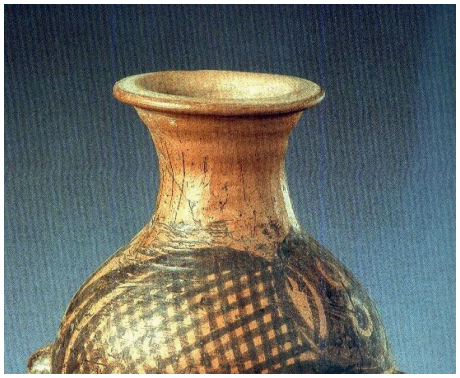
bird. Summarizing, they represent the traps that our desires and passions lay to us, the all-destroying power of desire. From the Yangshao culture, as a mix of man, fish and snake, there is a figure painted in black (symbol of darkness) with cold reptile eyes, large mouth and teeth, with the body ending in a snake tail, with hatching that suggests scales, the hands being a mixture of fins and claws (fig. 32a-b). The face (fig. 32.a, g-h) reminds us of some old masks, but also of later ones.

The only approaches to the Cucuteni culture would be a category of idols, which do not have separated legs, they end in a kind of snake tail, and in some cases the lower part is painted black. Of course, they are deposited in one vessel covered with another. It reminds us of children buried in vessels[185]. The four-way orientation of the items could be related to the warm seasons, the two red ones are spring and summer, the autumn with black head and legs, the body yellowish (ripe), and the fourth is winter, dark red with black. Several hypotheses have been made about them[186].

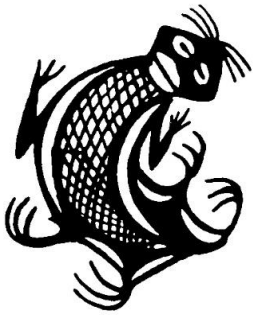
Also in such metamorphic legends there is a rendering of a human-bird deity. In the Neolithic, but especially in the late Neolithic, appears the divinity marked through idols with a bird's head/face (*bec d'oiseau*). The bird under its various aspects and images is common in archaeological images: eagles as messengers of divinity[187]; water birds as a symbol of water, rain[188], the bird as a soul, the soul as a bird[189], bird of prey (man, body of the deceased, animals, fish, snake, etc.)[190] that appear starting from rock art, PPB, Neolithic, until recent mythologies.

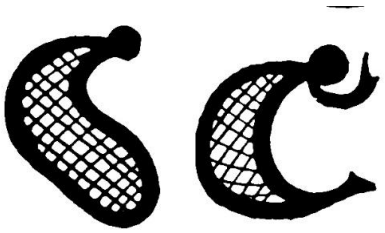
***The enchanted bird - the firebird - the bird vessel the Askos***

From the Yangshao culture there is an artistic representation: black head with human face, body with hands and feet ending with claws (like others, see above). We do not know analogies for this kind of representation. We must recognize in her "dance" the flames of fire suggested by the claws and tail.



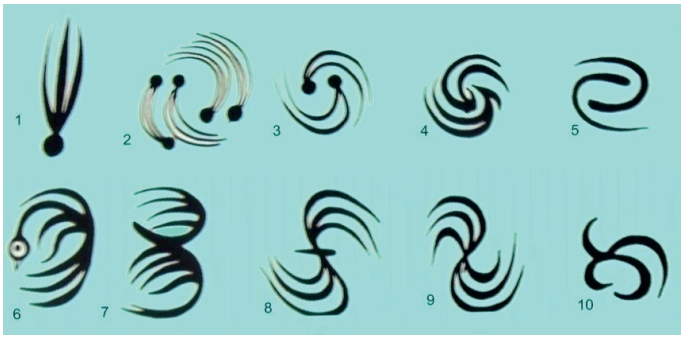
*b*





▲*c d*▼

[185] Naumov et alii 2009, p. 132-133, fig. 8.6.1 at Anzabegovo.
[186] Cucoş 1973; 1993; 1999 etc.
[187] Lazarovici Gh., Lazarovici C.-M. 2014, p. 210, 211.
[188] Vlassa 1976 (re-published 1970, 1971), p. 182, fig. 20.1-2; Maxim et alii 2009, cat. 114.
[189] Mellaart 1964, 10 VII B; Vulcănescu 1987, p. 194, 198, 291, 617; Guilaine, Zammit 2001, photo 4; Luca 2016, p. 161, photo 174, fig. 121 loc. XII, 122; Lazarovici Gh., Lazarovici C.-M. 2014, p. 210-2011, 221, fig. 60b.
[190] Anati 1960, p. 129; Özdoğan 2007, p. 61; Rosenberg 2007, 56; Mateş 2010; ****Die Ältesten 2007*, cat. 102; Perkins 1949/1963, fig. 13.64, 67; Schmidt 2007, p. 3; Hauptmann 2007, p. 87; Hauptmann, Schmidt 2007, p. 67.



*e*

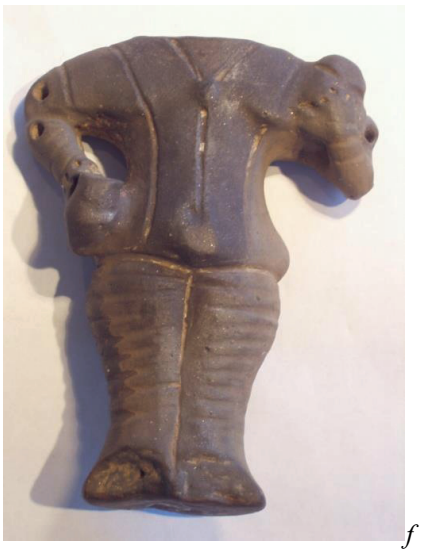
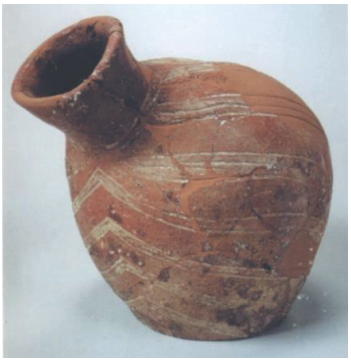

*f*

*Fig. 34. a-d, Yangshao culture: Enchanted bird – Firebird; e, bird hatching on seeds; f-i, representations of the askos in various civilisations (f, Liubcova-Orniţa; g, i, Poduri, Precucuteni III-Trypillia A).*

*g*

*h*


*i*

We cannot look at the image of this Bird without observing what is written in the ***Book of Mountains and Seas***: *in the heavenly mountains there is an enchanted bird, looking like a yellow sack, but red as fire, with six legs and four wings; her face can't be seen, her eyes can't be seen, but she knows how to sing and dance*[191].

From Chinese Neolithic art we also notice applications for evolution (bird, egg, embryo, chick) and details (in the case of the wing or claw) see above for the bird.

[191] Kernbach 1978, p. 145.

The askos was used for pouring liquids, and, through its asymmetrical shape, it reminds, due to its mouth, neck or belly, of a bird (fig. 34.g-i). It is considered a cult vessel for pouring sacred liquids, which must not be spilled. The most interesting representation is on the idol from Liubcova, which we believe depicts a priestess taking off the mask from her face in front of the divinity when she was about to receive the sacred liquid in the askos in her right hand. On another specimen of askos, around the handle there is a line decoration that reminds of the bird's wings (fig. 34h).

During the Late Neolithic, in the Turdaș culture, there is an ornithomorphic vessel suggesting the image of a rooster with spread wings, sitting on the contents of the vessel where the seeds were kept, in the opinion of N. Vlassa[192] (fig. 34.e the seed as source of new life). The seed symbolizes the power of life and the human or animal life that proceeds from the seed[193] (with the meaning of semen).

**The ax**

A beautiful artistic image joins - on a tall almost cylindrical vessel (a shape characteristic of the civilizations of Anatolia and Egypt) - a white pond bird holding a fish in its beak with a large ax with a handle.

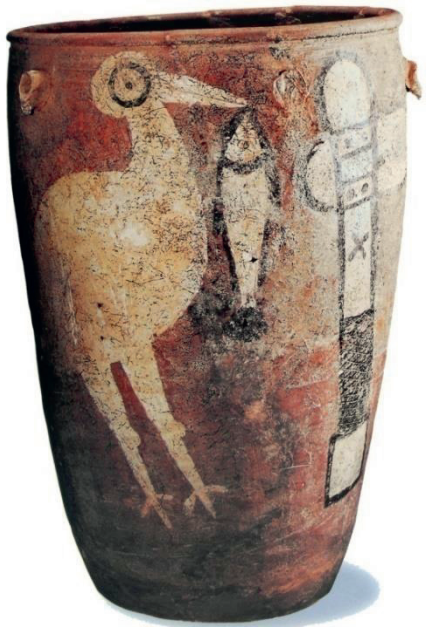


*Fig. 35. Yangshao culture; bird, fish and scepter-double ax.*

Its handle has symbolic signs and colors for the ax. Here are some of the characteristics of the ax, *"...it cuts as fast as lightning and as noisy as thunder, we would add, it was associated in all cultures with lightning and rain which urges us to the symbols of fertility..."* mentioned by Chevalier and Gheerbrant[194]. They also mention *"...an old Chinese custom, which associates the ax with wedding ceremonies..."*. From these and other mentions it appears that the ax was a symbol, a herald, which separates and unites (young families in China) and many others. In China, for example, during the Tang Dynasty, it was called the stone of lightning. In the mythology of the Apuseni Mountains in Transylvania, it is said that the perforated stone axes are born from lightning that falls into the sand. Women wear them on their bellies for pain or as a birth aid and many others with an apotropaic character, related to seasons, weather, annual changes, births, weddings, etc[195]. Some associate it with light[196] (as in our case the color white). It is a prestigious object, a symbol, like the double ax[197]. Sometimes there are symbols on

[192] Vlassa 1976, p. 182, fig. 20.1-2 etc.
[193] Chevalier, Gheerbrant 1995, s.v. *seed.*
[194] Chevalier, Gheerbrant 1995, s.v. ax; Evseev 1998, s.v. ax, p. 462.
[195] Legend collected at the Museum from Lupşa, from the custodian for perforated ax-hammers from the Bronze Age; another information, according to Nicolita Bobosca June 1993 it protects against charms; Evseev 1998, p. 462.
[196] Pohribný 2007, p. 15, 211.
[197] Müller-Karpe 1968, Taf. 117 .29; Gimbutas 1989, p. 272, fig. 421, 419, 339-341.1; Müller-Karpe 1968, Taf. 259.E3; Golan 2003, p. 356-358, 499 ff , fig. 508; *Philacopy*: Renfrew 1987, p. 287, fig. 7/1, pl. 49, 50b, h, 51.a-d, 52.g, I, j, k: 53.a-g: 54.a-g.

them (X in our case in fig. 36), the cross at Grota Scolaria[198] or M in the Bronze Age[199]. It is used in foundation rituals[200]. It appears in sanctuaries[201]. It is present in the Cucuteni culture[202] and in some countries on the ***Silk Road*** (see also the notes above; Anatolia, Mesopotamia, Iran, etc.)[203]. There are other topics related to blood, but here black alone could suggest night, darkness, death.

### Hercules - Atlas

One of the well known myths is that of the works to which Heracles/Hercules was subjected, who on the 11th day of works collects the apples from the Garden of the Hesperides (nymphs of dusk and sunset) and meets Atlas who is holding the celestial spheres on his shoulders. If we look at the image in fig. 35 we see a giant holding a globe, the images in black and red, a large sun on the right, and the orange background of the vessel reminds of the Hesperides, nymphs of the sunset. Perhaps this image represents a legend with heroes from the Yangshao culture similar to those of ancient Greece.

*a* *b*

*Fig. 35. The titan Atlas holding the celestial spheres.*

## THE BALKAN-ANATOLIAN CHALCOLITIC

We return to a topic analyzed at the beginning of this study, *Blacktopped*, *Black Rand* and *Polychromic* pottery, the last one debated and analyzed less at the beginning of this study. In the lower and middle Danube Basin there is a polychrome ceramic, with flared shapes, of very good workmanship, with various technologies, in which the mixture of fine categories is mineral, the firing is very good and polishes appear.

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[198] Müller-Karpe 1968, Taf. 259.E3.
[199] Popa 2019.
[200] At Iclod in the center of the settlement G92: Lazarovici Gh. 2009a, fig. 8; at Poduri Cucuteni A2 level, L74, foundation pit; Lazarovici C.-M. 2009a, p. 227, apud Monah et alii 2003, p. 37, 99.
[201] Picard 1948, p. 48, 64, 67; Petrescu-Dîmboviţa et alii 1999, p. 117-121, fig. 86-87, 157/5; Mantu 2002; Lazarovici C.-M. 2004 only comments; Çatal Höyük A,VI, 6 apud Mellaart 1963, pl. VIII,b; Wirth 1931.2, p. 92, nr. 6b, see also above fig. 32a.
[202] Dumitrescu Vl. 1979, fig. 173.
[203] Müller - Karpe 1968, Taf. 69.61.

*Fig. 36. Trestiana I, area C, dwelling 3, photo Lazarovici Gh.*

These types of pottery, which are present in areas rich in salt[204] and copper[205], have sometimes been defined as the third migration[206], having a special role in Moldova, Oltenia, southern Transylvania, Serbia. They are related to the Vinča A3 early metallurgy from Belovode; there are some spreads to the Novi Sad region, where sporadic early polychrome paintings appear. Recently, during the great rescue excavations, some Hungarian colleagues noticed these phenomena, but they linked them only to the Vinča A3 civilization, not to other larger phenomena that take place in the Balkans.

It should be noted that the polychrome pottery specific for the Neolithic in Moldova, more carefully researched in Trestiana (fig. 36) and reported in Voetin and other places, was linked only to salt sources.

Another criterion for finding some possible connections between the Far East, the Middle East, Anatolia and Europe, located along what became the ***Silk Road***, but with many older connections, is polychrome and pearled ceramics.

Dan Monah linked these phenomena to Transylvania, starting from the discoveries from Leț, considering them "as a Vinča influence", which we also accepted at an earlier period in our studies[207]. After defining the "Balkan-Anatolian Chalcolithic" (BAC), we searched connections with earlier phenomena. The polychromy of Moldova, S-E Transylvania, Oltenia has no connections in Bulgaria, where at this time Karanovo II and III were imposed and local developments take place, as in Macedonia, in Pelagonia.

Our references to the BAC remained without echo, most authors did not try to find the reasons, in fact the natural riches of the areas of Moldova, S-E Transylvania, Oltenia: salt and copper. Of these, copper was the important element that developed in Anatolia, with effects for the Carpatho-Danubian region later.

[204] Analyzed by us: salt.
[205] Lazarovici Gh., Lazarovici C.-M. 2008b; 2011a; 2014a; 2015; 2017a; 2018; 2018a; 2018b; Lazarovici Gh. et alii 2012; 2015; Lazarovici C.-M. et alii 2018.
[206] Beşliu et alii 1992; Lazarovici C.-M., Lazarovici Gh. 2007; Lazarovici Gh. 2014; Lazarovici Gh., Lazarovici C.-M. 2008a; Lazarovici Gh. et alii 1995; 2015; Lazarovici Gh., Lazarovici C.-M. 2014a; 2015a; 2016.
[207] Monah 1991; Lazarovici Gh. 1979; 1984; 1994a; 1995.

**Polychromy and pearled motifs (fig. 7.b3, 8b2, 12.a1, a5, b1, 13a.1, 36, 37)**

*Fig. 37. Polychrome and pearled ceramics: a, b5, Yangshao culture; b1-b4, b5-b8, Cucuteni culture; c, Tepe Sialk.*

**Polychrome and pearled ceramics.** We call pearled the habit of putting around motifs painted with lines, but especially spirals, small dots or small squares, which give a stronger energy to the image seen. It is an artistic technique to impress and attract the eye and to discover hidden meanings of the painted art (fig. 37).

This kind of polychrome motifs with pearled ceramics appears in the Danube region at the end of the Early Neolithic, in Starčevo-Criș phase CIV, as a new migration. No one has looked at where such polychrome motifs are associated with the shapes of bitronconic, flared vessels; they do not develop from the local Starčevo-Criș IIIA fund in Romania, nor in Serbia or Bulgaria. Dan Monah considered them Vinča, coming from S-E Transylvania, where they were present at Leț. But the stratigraphy of Leț is doubtful due to errors of digging and interpretation.

*Fig. 38. Ceramics of the Petreşti culture, phase A, apud Paul 1981.*

The same mistake was made for the west of Oltenia by Doina Galbenu in some studies and her doctoral thesis[208], considering as Vinčian the Starčevo-Criș materials from Șimnic, phase IIIB-IVA[209]. These ceramic types appear in several areas, sometimes contemporary (fig. 36), sometimes distant in time, as mentioned above.

*Blacktopped* pottery reappears in the Copper Age, in the Cucuteni culture, in the A1 phases, as well as in Transylvania in the Ariușd[210] group of this culture. Some are attributed to the Foeni aspect, others would be determined by the early Precucuteni.

Fig. 7 – Clay female figurine known as Churn Goddess from the Late Chalcolithic temple at Gilat, Israel (after Epstein 1982).

*a*

Fig. 13 – Churns and process of making butter *1*, after Seferiades 1985; *2*

*b*

*Fig. 39. Vessel for preparing butter, churn: a, apud Epstein 1985; b, apud Séfériadès 1985.*

In Transylvania it is possible that this pottery appeared through the Boian culture, along the Olt Valley.

## Vessels for butter (churns)

There are often some opinions that the same evolution is taking place in several locations. We are not in favor of a chronological continuity, but there is a cultural continuity, which is transmitted from generation to generation, based on an active principle determined by functionality.

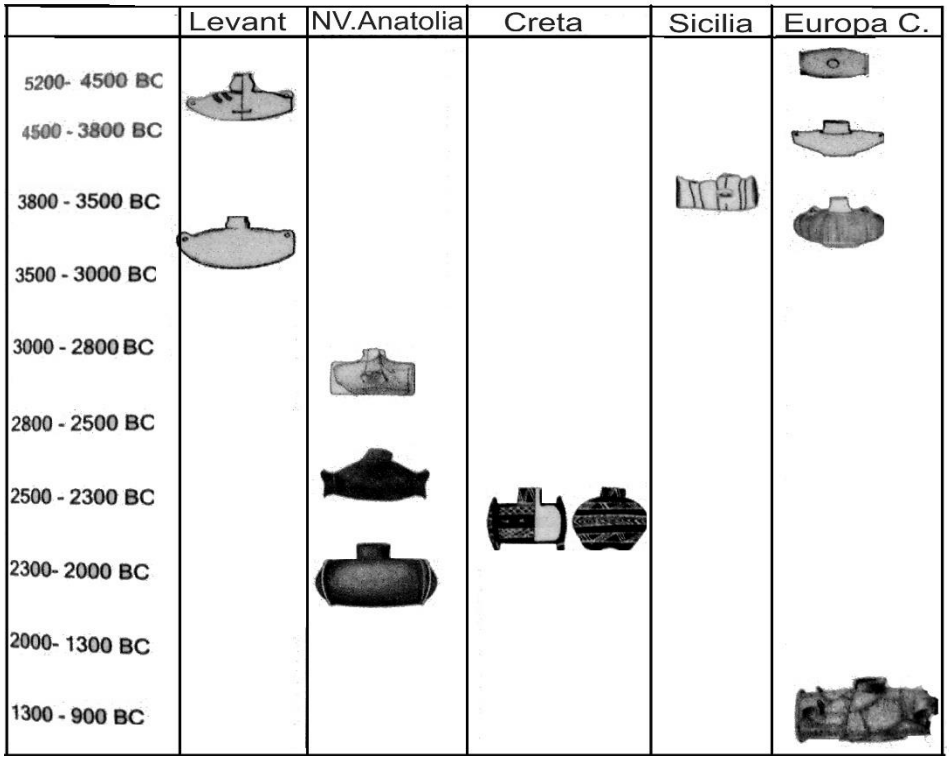
There are some examples that have been preserved for millennia, such as the ax, the wheel and others. This is what we think happened with the butter churn (fig. 39)[211].

[208] Galbenu 1975; 1977.

[209] In the exhibition of Craiova in 1980 (The International Congress of History, Bucharest) were exhibited artifacts considered to be Vinča A, but Al. Benac and Vl. Milojčić challenged their framing, considering them Starčevo IV. Gh. Lazarovici joined the discussion, and the two professors agreed with him; see opinions of Lazarovici Gh. 1983 and 1984; 1987-1988; Lazarovici Gh., Nica 1991; Lazarovici Gh. 1994; 1995; 1996; 2000 etc.

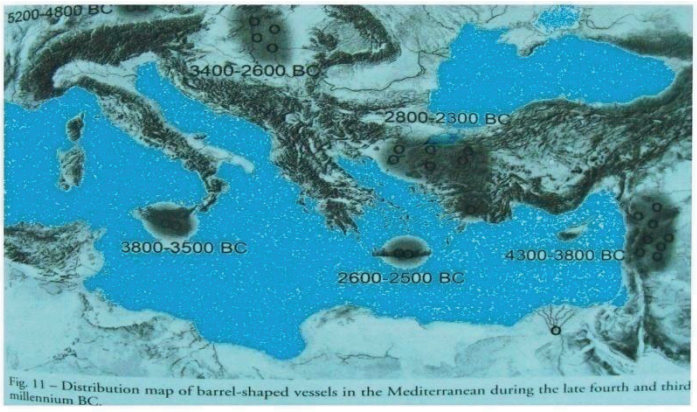
[210] Lazarovici Gh. 2003; Lazarovici Gh., Lazarovici C.-M. 2011.

[211] Kelder 2013.



*a*

*Fig. 40. Churns in various cultural areas.*

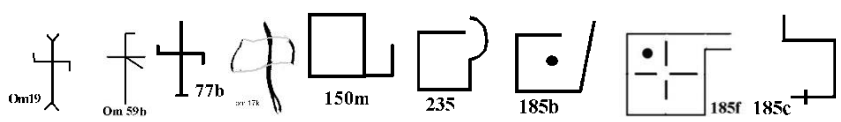


*b*

*c*

*d*

*e; f*▼




families.

A number of specialists focused on the functionality and evolution over time in a European area, but they also analyzed the processes in the Middle East. They demonstrated the continuity of the functionality with some evolutions of the shape for a period of over six millennia. If we follow the shape of this vessel, we notice that it is preserved in the same period of time and has identical functionality at a distance of 5000 km.

The myths and legends of some archetypes circulate just as easily, as do the language

## Signs and symbols

Coding the symbols of the Cucuteni culture is very difficult due to the very large number. There are a number of codes made by Magda Lazarovici and other colleagues for types of representations (plants, animals, dance and many others mentioned above), as well as by T. Tkachuk, who collected 8000 signs[212].

There are also symbols for the stylized decoration on the lids (see above), but they were not included in the database due to the very large number of situations. We have only selective data, which were partially represented above. Among the oldest signs on ceramics, from the Yangshao culture (China), there are those from Dadiwan, from Gansu province (fig. 39.e-f).

### Signs at Shi Xingbang et alii 1982 (fig. 40)

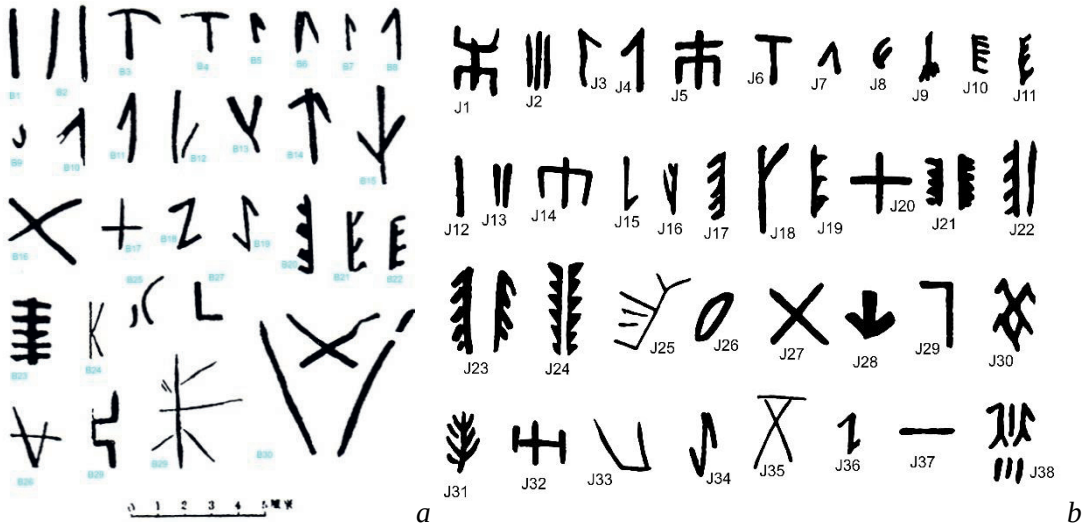



*Fig. 41. Processing after "The Chinese Script": a, Banpo (apud Andersson); b, Jiangzhai (apud Shi Xingbang et alii 1982).*

[212]Burdo PDF 2, decoration; 2007; Tkachuk 2004 grouped on types, with percentages on local groups and frequency of evolution; 2009; Tkachuk, Melînik 2000.

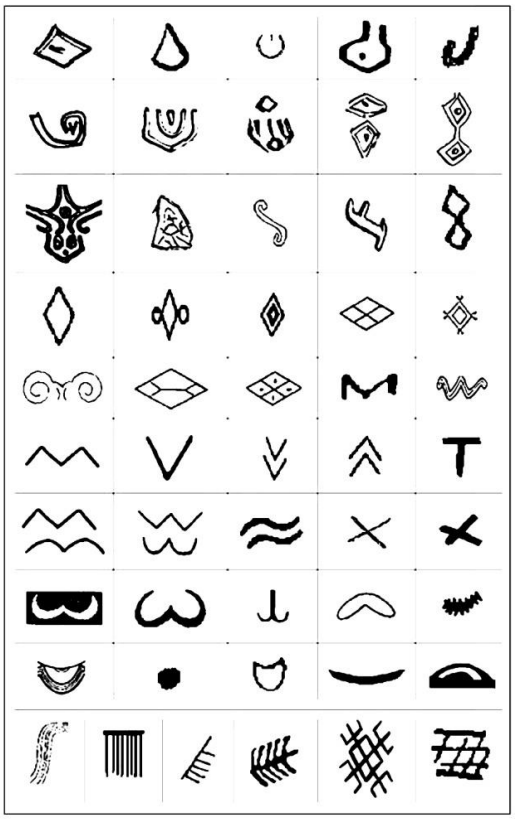


Fig. 16. Signs and symbols in Cucuteni-Tripolye

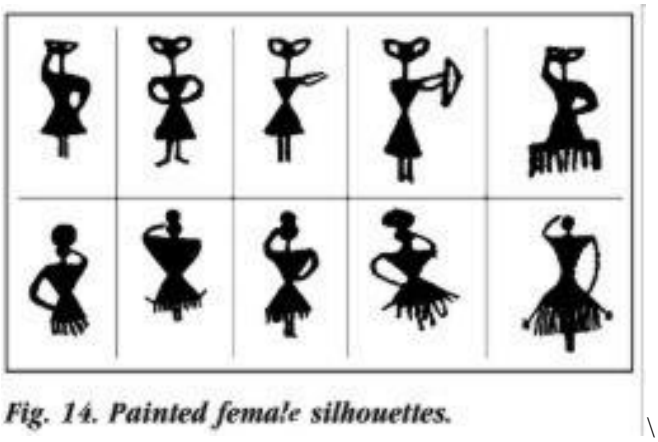


Fig. 14. Painted female silhouettes.

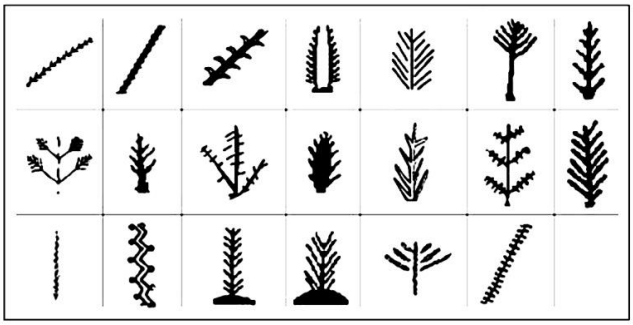


Fig. 15. Vegetal elements as symbols.

*Fig. 42. Cucuteni codes, apud C.-M. Lazarovici 2005, fig. 14-16.*

For Trypillia there are a series of books and studies[213], the same for Cucuteni, but as we mentioned, not all of them were included in the database, they are just qualitative analyzes. Some more recent analyzes were made by Magda Lazarovici[214] (fig. 41) for Cucuteni, but there are also much older mentions, starting with Hubert Schmidt, to which is added the contribution of other authors[215]; but, we repeat, it is mainly qualitative data.

Some of them were presented above in comparisons with the decorations in the art of the Yanghshao culture, being only qualitative, the number is higher, but we did not have access to analytical studies, especially due to language difficulties.

## Chronological and cultural correspondences of the Yangshao culture

In the previous pages, in over 40 figures and tables we analyzed and compared the categories of shapes and artistic symbols of the Yangshao culture and its groups, especially with the Cucuteni culture (our main object of study).

| *Table 43.* | | Styles | Simplified Chinese | Traditional Chinese |
|---|---|---|---|---|
| **Dadiwan culture** (c. | 5590- 5200 | | 大地灣文化 | 大地灣 |

[213] Winn 1973; 1981; 1990; 2004; 2004a; Winn http://www.prehistory.it/ftp/winn.htm; Merlini 2004 then dozens of studies: see references in Merlini 2008 more complex and references of the topic; Merlini 2009 synthesis of the 2008 study; later studies: 2010; 2014; 2017 and the symposiums below n. 81 etc.; Tkachuk, Melînik 2000; Tkachuk 2009.

[214] Lazarovici C.-M. 2005; 2006; 2008.

[215] Schmidt H. 1932; Niţu 1975; 1979; 1984; Maxim 1999.

| | | | | |
|---|---|---|---|---|
| 7900–7200 BP) | | | | |
| **Yangshao** | 5000-2000 | | 仰韶 | 仰韶 |
| **Ban Bo Centre** | 4770-4290 | | | |
| ***Early Banpo culture*** | 5000- 4700 | | 半坡 | 半坡 |
| ***Banpo and Xian Site*** | 4800-4200 | | | |
| Jingzhai | | | 景斋 | 景齋 |
| De Wen Kou | 3605-2340 | | | |
| Beishouling | | | 比寿灵 | 比壽靈 |
| Gansu | 4700-4300 | Gansu | 甘肃 | 甘肅 |
| Late Bampo | 4300-4000 | | | |
| Miaodigou | 4000-3500 | | 庙底沟 | 廟底溝 |
| Xishan | | | 西山 | 西山 |
| ***Zhenghou*** | 3500-3000 | | 郑州 | 鄭州 |
| ***Majiayo*** | 3000-2000 | | 马加约 | 馬加約 |
| Shaanxi (Shanxi) | | | 陕西（山西）， | 陝西（山西）， |
| | | Shinija | 忍子 | 忍子 |
| Erlitou culture 2 phases | 1600 BC | | | |
| Oracle-bone | 1600-1100 | Shang-dynasty script | On bones, shells, wooden tablets | |

**The evolution of the Yangshao culture**

- ***the early Banpo phase (5000-4000 BC)*** with the settlements Bampo, Davidan (symbols above fig. 39e), Jingzhai, Beishouling and Gansu with the ***sub-phase Ganshu (4700-4300 BC)***;
- ***the middle phase (4000-3500 BC)*** with the settlements Miaodigou (Henan area), Xishan, the expansion stage;
- ***the late Majiayo phase (3000-2000 BC)*** with the settlements Shaanxi (Shanxi), from the old stage the ***Zhenghou sub-phase (3500-3000 BC)***, the recent sub-phase 3000-2000 BC, which makes the transition to the Bronze Age.

The materials from the Yangshao culture (Table 40) are from three settlements, two from the early phase (Dadiwan and Jingzhai) and one from the middle phase (Banpo). Of course we cannot absolutize the data.

Analyzing Table 44, although many data are qualitative, comparing with the situations in the Carpathian-Danubian-northern Balkan region (Gradešnica in our table), we marked the old and recent stage. We must specify that this is a cultural series. In our regions too some signs have a long lasting. We did not insert the codes between the two civilizations, our object of study, because they would

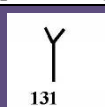
have polluted the series, especially since the data were qualitative, but according to the codes they seem quantitative. For these reasons we make the comparisons in separate tables.

Following the appearance and development of signs in Yangshao culture, we notice that similar phenomena occur: the appearance of early signs in the Dadiwan phase (fig. 39e), a symbol with ideogram meaning from which the notion of house emerges, abstracted with different meanings (belly, house of the baby)[216].

For the signs, especially those synthesized and published by Shi Xingbang et alii (1982) who presented several tables, we mention that they were included in our database related to the *Danube Script*. A series of topics analyzed before and more recently, synthesized in several monographs, symposia[217], studies are many and are impossible to present here, although from some it started (Zsofia Torma, M. Roska, J. Makkay and others[218]).

Observing the correlations, we can present them in a shorter table with qualitative data (fig. 40b, Table 43). We maintained less than three correlations for a set of codes. Their meanings are different depending on the objects on which they appear, their location on other objects, especially in the case of idols, small cultic altars and other details. But having no other observations, we considered that a general association is necessary, but important for the survival of the sign in time.

***The sign 1-d*** (Table 44) is very common in the Neolithic, it appears 91 times in the database: 26 times on small cultic altars, 17 times on tablets, 9 times on loom weights and spindle whorls. Its presence on cultic altars is related to light, heat, sacred fire or liquid, sacrifices to these deities and many more. Of course we can continue with other clarifications, but it is not the case here and now to analyze it: more criteria are needed, depending on the location on the object, the significance of the object, etc., which can only be achieved with a database, being multidimensional analyzes that cannot be rendered graphically (in percentages and tables usually one operates with two dimensions).

| *Table 43.* | 1 =d |  131 | 1a =a | 8 | 229 | 50 | 149b=208 | 163 |
|---|---|---|---|---|---|---|---|---|
| SC | 2 | | | | | | | |
| Yangshao | 1 | 1 | 1 | 1 | 1 | 1 | 1 | |
| Banat culture Ic | 1 | 1 | 2 | | | | | |
| Vinča AB | 1 | | | | | | | |
| Vădastra II | | | 1 | 1 | 1 | 1 | | |
| Karanovo I | | | | | 1 | | | |
| Vinča A2 | | | | | | | 1 | 1 |
| Karanovo | | | 1 | | | 1 | | |
| Tisa | 1 | | | | | | | |
| **early** | middle | | | | | | | |

[216] House of the baby: belly on the statuette from Parța P8.

[217] *** *Tărtăria... 2011*; *** *The Danube Script* 2009; 2009a; *** *The Image of Divinity 2018*; Ethnoreligion Series I-IV, Suceava; *** *Tripoliskaja kultura v Ukraine 2008*; ***Early Symbolic System* 2003, Vol. 1-2; etc.

[218] Torma 1894; 1897; Roska 1941; Makkay 1969 and the old bibliography; 1984; 1990 and references etc.

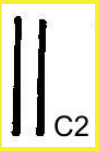
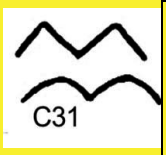
It is not the case to analyze the entire table. It represents a cultural series through the correlations between the signs from the *"Danube Script"* and the discoveries from the Yangshao culture groups and the Carpatho-Danubian civilizations that connect Anatolia with the Middle East and China, along the *"Silk Road"*, the subject of this study. We also added the chronological data at the head of the table. Sometimes a cultural series can also be chronological. It must be understood that a cultural series is based on certain customs (in the sense of local tradition) of prehistoric communities of a cultural, religious, social nature, and so on. The colors represent civilizations with identical, equal or close signs.

| *Table 45.* | | | 4900 | | 5000 - 3000 | | | 4550- 4200 | 4950-4850 | | 4800-4550 | 4550... | | 4750-4675 | ... 4200 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Lengyel | LBK | Vinča C1 C. | Copper Age | Yangshao | Gradesnica | **Banat C.** | Cucuteni C. | Vinča B2/C | Banat II C. | Turdaș Gr. | Petrești A | **SC IIIb** | Vinča C | Petrești AB |
| 113 | 1 | 1 | | | | | | | | | | | | | |
| 130 | | 2 | 2 | | | 1 | | | | | | | | | |
| 87 | 1 | | | 1 | 1 | | 1 | | | | | | | | |
| Om4 | | | | | 2 | | | | | | | | | | |
| 0a | | | 1 | | 1 | 2 | | | | | | | | | |
| 0 | 1 | | 5 | 1 | 1 | 1 | 1 | | 1 | | 1 | | 1 | | |
| 8 | | 1 | 1 | | 1 | 2 | 1 | | 1 | | | | | | |
| 127 i | | | 1 | | | | | | | | 1 | | | | |
| 229 | | | | 3 | 1 | 1 | | | | 1 | 1 | | | | |
| 162 | 1 | | 4 | | | 1 | | | 3 | | 4 | | | | |
| 131 | | | | | 1 | | | | | | 1 | | | | |
| 279 279 | | | | | 1 | | | | | | 1 | | | | |

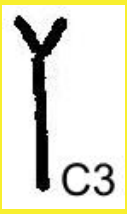
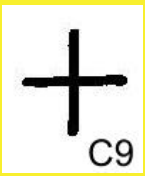
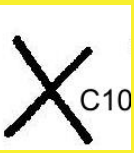
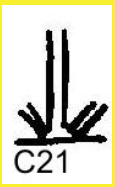
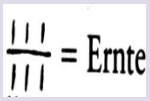
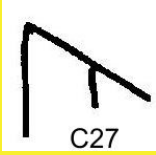
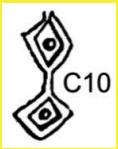
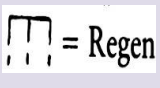
| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 149b=208 | | | | | 1 | | | | | | 1 | | | | |
| 127a | | | | 1 | | | | | | | 2 | | | | |
| 50 | | 2 | 1 | | 1 | 1 | 1 | 2 | 2 | 1 | 6 | | | 2 | |
| 49a | 1 | 1 | 1 | | | | 1 | | 1 | | 3 | 1 | 1 | 2 | |
| 1a =a | 1 | | 1 | 1 | 1 | 1 | 1 | | 1 | 5 | 5 | 1 | | 2 | |
| 76b | | | | | 1 | 2 | 1 | | 2 | 1 | 3 | | 2 | | |
| 243 | | 1 | | | 1 | | | | | 1 | | | 2 | 1 | |
| 128b | | | | 1 | | | | | | | | | | 1 | |
| 229f | | | | | | | | | | | 2 | | | | |
| 163 | | | | | 1 | | 1 | | | 2 | 6 | | | 2 | |
| 1 =d | | | 1 | | 1 | 2 | 1 | | | 1 | 2 | 1 | 3 | 3 | 1 |
| 1c =b | | | | | | 1 | | | | | 3 | | 2 | 1 | |
| 162a | | | 1 | | | | | | 3 | | 1 | | | 4 | |
| 229k | | | | | | | | | | | 1 | | 1 | | |
| 128a | | | | | | | 1 | | | | | | | 1 | |
| 1b =c | | | | | | 2 | | | | | 3 | | 2 | 3 | 1 |
| 127g | | | | | | | | | | | 1 | | | 1 | |

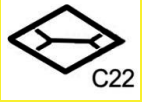
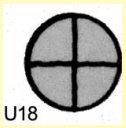
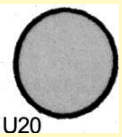
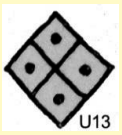
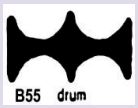
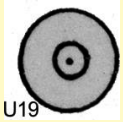
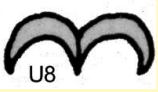
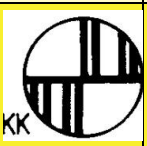
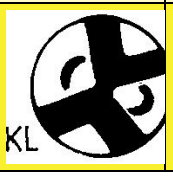
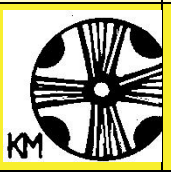
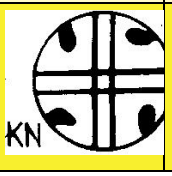
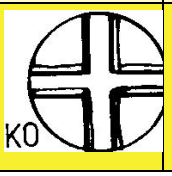
| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 49 | | | | | | | | | 1 | | | | | | 1 |
| 0c | | | | | | | | | | | | | | 3 | |

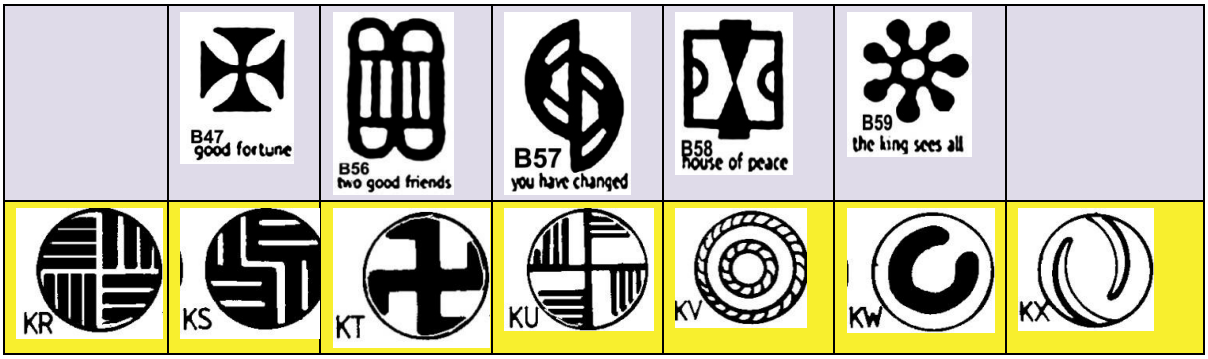
In Table 46 we presented analogies for signs and symbols according to the codifications of some specialists who studied these topics: Andersson, the first research about Yanghshao[219], codes after Shi Xingbang[220] from Banpo (codes with B..) and Jiangzhai (codes with J..), symbols said of some tribes[221] on the painting of the Yangshao groups and some from Ukraine according to Rybakov (of course there are many more signs and more specialists, but this was not the aim of our study). From the Cucuteni culture, we presented some of the symbol codes of C.-M. Lazarovici[222] and those made by Gh. Lazarovici with Zoia Maxim for Ariuşd-Cucuteni (only from the vessel lids[223]).

| *Tabel 46.* | Andersson | Bones Oracles | Cucuteni | Trypillia | Yangshao Symbol | |
|---|---|---|---|---|---|---|
| | | | | | | |
| |   |   | | | | |
| | | | | | | |
| | | | | | | |

[219] Apud Shi Xingbang et alii 1982; Lazarovici C.-M., Lazarovici Gh. 2009, p. 12, fig. 4a, reviews and encoded by us now.
[220] Shi Xingbang et alii 1982.
[221] *** WEB Chinese Writing.
[222] Lazarovici C.-M. 2005; 2006; 2008; 2009.
[223] The codes are common Lazarovici Gh. et alii 1989 - 1993; Maxim-Kalmar, Tarcea 1999, p. 116, fig. 142.

| | | | | | | |
|---|---|---|---|---|---|---|
| C30 |  C3 |  C9 |  C10 | C14a | C4 |  C21 |
| B20 | B21 | B23 | J21 | J31 | B15 | O9 |
| C17 | C23 | C22 | C25 | C24 | C26 | C49 |
|  = Ernte | J1 | J14 | J38 | J30 | J35 | U11 |
| C11 | C50 | C8 | C12 |  C27 | C7 | C9 |
| B16 | | B26 | B18 | B19 | J33 | B29 |
| C34 | C13 | C14 | C14a | C15 | C16 |  C10 |
| 1 | B25 | 06 | O11 | B40<br>good-bye | B32<br>welcome |  = Regen |

| | | | | | | |
|---|---|---|---|---|---|---|
| C3 | C44 | C5 | C24 | C21 | C11 | C6 |
| B49 love eye | O17 | O15 | B31 think ahead | B33 good living | B34 learn from your mistakes | B37 hand come, hand go |
| C2 | C18 | C16 | C17 | C19 |  C22 | C4 |
| KB | KC | KD | KE | KF | KG | KH |
| U4 | U14 |  U18 |  U20 |  U13 | U3 | U1 |
| B46 royalty | B44 faithfulness | B38 congratulations | B45 enjoy yourself | B60 understanding | B41 have courage |  B55 drum |
|  U19 | U15 | U2 | U6 | U9 | U12 |  U8 |
| C26 | | C25 | C39 | | C38 | C36 |
| U16 | U17 | U10 | U7 | U5 | | |
| KI |  KK |  KL |  KM |  KN |  KO | KP |




## INSTEAD OF CONCLUSIONS

The subject of this problem is vast. In the study we tried to sketch possible correspondences, paths, similarities between the Cucuteni-Trypillia and Yangshao areas. We notice that there are too many matches. But there are also many gaps in this huge space... We have insisted only sometimes on similar discoveries on the *"Silk Road"*, a route later used intensively on land and sea. If we look at the circulation and dispersion of languages and writings, their groups, we notice that people do not stumble over mountains, deserts, rivers, seas and others. Myths, legends, technologies, knowledge, some materials or archaeological artifacts (obsidian, flint, jade, spondylus, etc.) circulate in the same way. Of course, similar developments are also possible. But let's not forget the property of a string and a series of being convergent.

## ANNEX 1A THE SUN

Of course there are several signs for the sun, but it is not the case to analyze them all. We have given an example just to show the possibilities of querying databases.

**The database 0Sanctuare 10300 19 ian 2020**

| REFERENCES | DESIGNATION | LOCALITY | CULTURE PHASE |
|---|---|---|---|
| ****Die Ältesten 2007*... Lichter, Cat. 387 | Sun on vessel | Hacilar ? | PPN |
| Babović 2006, p. 337-342 | Sun | Lepenski Vir | 6000-5500 |
| ****Die Ältesten 2007*... cat. 387 | Sun | Hacilar | 6000 |
| Paul 1995, p. 130-133, fig. II a, n. 5-6; 1990, p. 28; Gimbutas 1991, p. 313, fig. 8-9 | Sun left | Ocna Sibiului 1a L8.1 | SC IB/IC<br>(SC=Starčevo-Criș) |
| Paul 1995, p. 134, fig. II a, n. 5-6; 1990, p. 28; Gimbutas 1991, p. 313, fig. 8-9 | Sun moon, man woman | Ocna Sibiului 1a L8.1 | SC IB/IC |
| Todorova, Vaisov 1993, p. 216, fig. 208/3 | Sun on small altar | Pernik | SC IIB IIIA |
| Todorova, Vaisov 1993, p. 216, fig. 208/10 | Sun on small altar | Karanovo | SC II |
| Todorova 1986, p. 80, fig. 12/1 | Sun on small altar | Gradešnica | SC IIIB IVA |
| Todorova 1986, p. 80, fig. 12/1 | Sun on small altar | Gradešnica | SC IIIB IVA |
| Szücs-Csillik, Maxim 2015, fig. 1 | Sun | Parța Sanctuary 1 | culture of Banat |
| Szücs-Csillik, Maxim 2013, p. 848-852 | Sun-Moon sanctuaries | Parța | culture of Banat |
| Lazarovici Gh. et alii 2001, I.1, p. 281, 282 | Sun | Parța | culture of Banat |
| Lazarovici Gh. et alii 2001, I.1, p. 281, 282, 283 | Sun | Parța | culture of Banat |
| ****CC 2018*, p. 74-75.1 | Sun | ? | Yangshao |
| ****CC 2018*, p. 75.1 | Sun | ? | Yangshao |
| Pohribný 2007, p. 15, 17 | Sun, concentric circles | generally | Rock art |
| Anati 1960, p. 94. 68-69, 94-95, 158-167 | Sun | Valcamonica | Rock Art |
| Boghian 2004, fig. 78.8-9, 11-12, 79,11 | Pearled Sun | generally | Precucuteni |
| Pohribný 2007, p. 281 | Sun. Stars cups egg-shapes | Drumtroddam Icosia Ecose | Petroglyphs 2000-1000 |

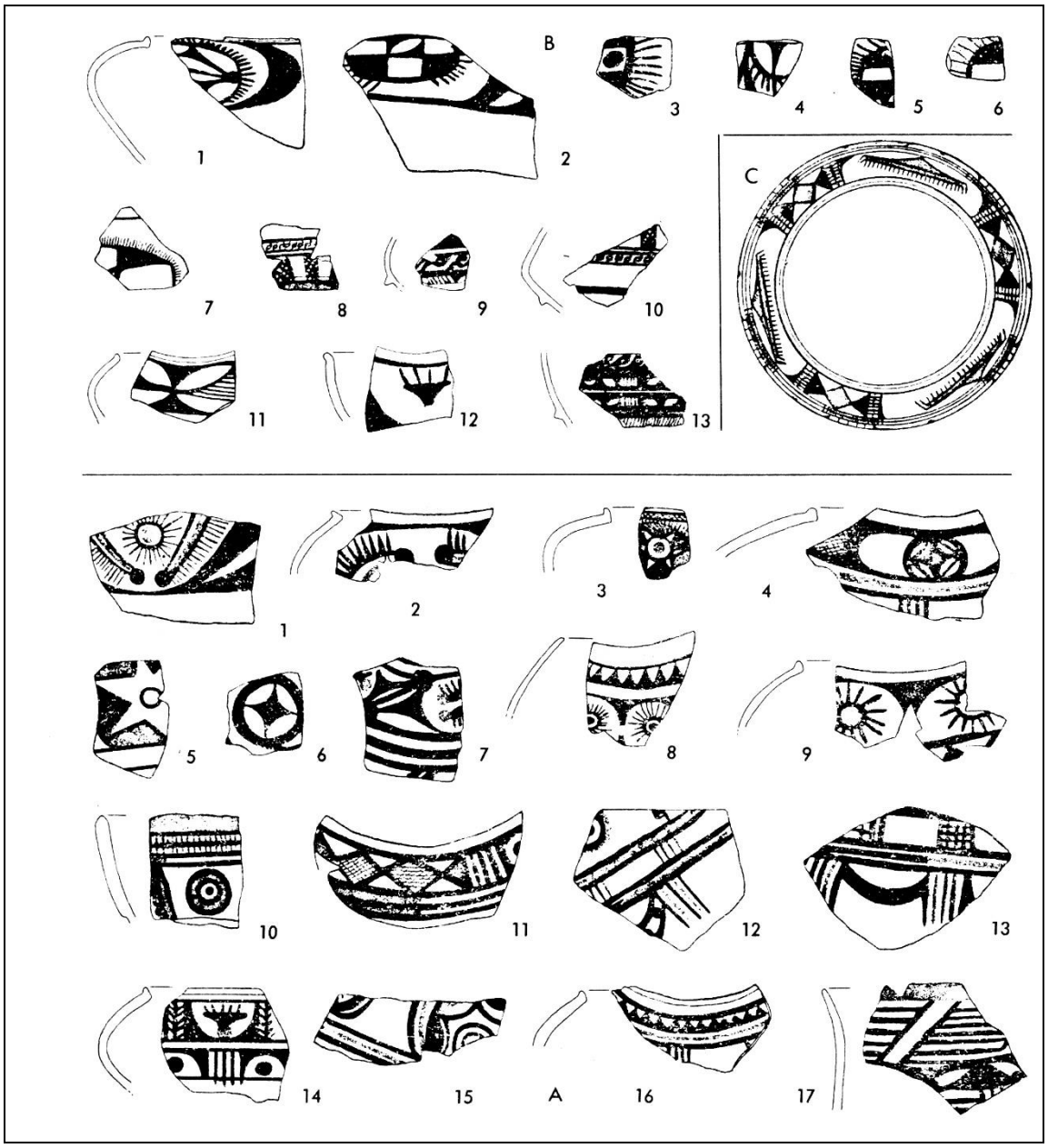
**The database 0Sanctuare 10300 19 ian 2020**

| REFERENCES | DESIGNATION | LOCALITY | CULTURE PHASE |
|---|---|---|---|
| Pohribný 2007, p. 254-259, 244 260, 263 | Sun | Val Camonica | Petroglyphs 1000-200 |
| Pohribný 2007, p. 260 | Sun | Val Camonica | Petroglyphs 1000-200 |
| Merlini 2009, fig. 5.217 | Sun and moon | Samovodene | Neolithic |
| Hauzeur, van Berg 2005 | Sun | Blicquy - Villeneuve | LBK |
| Gimbutas 1989, fig. 112.2.4 | Sun on stele | Ovčarovo | Copper Age |
| Todorova 1986, p. 80, fig. 12/1 | Sun - Moon | Gradešnica | Copper Age |
| Sîrbu, Pandrea 2003, fig. 1.6, 3.33, 6.27-28 | Sun | Carpathians, Balkans | Neolithic-Copper Age |
| Boghian 2004, fig. 119.2,4 | Sun | generally | Cucuteni |
| Boghian 2004, fig. 127.6 | Sun and X | generally | Cucuteni |
| Boghian 2004, fig. 79.15, 80.6, 82.3,5 89.23, 91.3,7 97.1, 2, 11, 13, 22 | Sun | generally | Cucuteni |
| Dumitrescu Vl. 1979, p. fig. 104 | Sun squared | generally | Cucuteni |
| Dumitrescu Vl. 1979, p. fig. 122 | Sun hatched | generally | Cucuteni |
| Dumitrescu Vl. 1979, p. fig. 90 | Sun with rhombus | generally | Cucuteni |
| ***CC 2018*, p. 52 | Sun interior center | ? | Cucuteni |
| Golan 2003, p. 124, fig. 115.2, 118.3 | Sun | Valley of Indus, Egypt | |
| Eliade 1981, p. 66 | Sun | Sumer | |
| Golan 2003, p. 125, fig. 119.5 | Sun | Syria | |
| Wirth 1931, fig. 127.8, 150.1-9, 131.4, 134.2, 144.4b, 149, 192, fig. 131 | Sun | Rock art | Rock art |
| Gavrilă 2012, p. 214 | Sun on cross | Platoul Martiriei | Rock art |
| Robbins Dexter 2018, p. 84, 90 Bibl. | Sun | Peștera Cizmei | Rock art |
| Lazarovici Gh. 2018, p. 28 | Sun | Peștera Cizmei | Rock art |
| Gimbutas 1989, p. 290 | Sun winter calendar | Peștera Măgurata | Rock art |

**The database 0Sanctuare 10300 19 ian 2020**

| REFERENCES | DESIGNATION | LOCALITY | CULTURE PHASE |
|---|---|---|---|
| *** Valcamonica Symposium 1970, p. fig. 118-119, 121, 132, 134 | Sun | Norway | Rock art |
| Müller-Karpe 1968, II, Taf. 261.B14, 18 | Sun | Megara Hyblea | |
| *Tărtăria... 2011*, p. 165, 168, 170, 173-174, 178-181, 188-189, 193, 243, 310-312 | Sun | generally | |
| Lazarovici Gh., Musceleanu 2017 | Sun | Gura Haitii I | Rock art |
| Densușianu 1986, p. 426-427fig. 226-227 | Sun right Moon left | Coat of arms of Wallachia | Medieval |
| Matie 1958, p. 42 | Winged Sun | Ancient Egypt | |
| *Tărtăria... 2011*, p. 187-189, fig. VIIC.36a-36b | Sun, Cassiopeia | Cosăuți | |
| Noris 2016, 1 and next. | Sun man | Australia | |
| Noris 2016, 1 and next 7 | Sun woman | Australia | |
| Noris 2016, 1 and next 7-8 | Sun winter | Australia | |
| Golan 2003, 36.6 | Sun | Native american | |
| Golan 2003, 36.6 | Sun, oranth | Native american | |
| Golan 2003, 36.5 | Sun associated rain M | Native american | |
| *Entiklopedia Tripolskoi 2004*, II, 348 Platar 348, 349 double snake | Sun with teeth at the entry models | 107 Volodimirovka | Trypillia |

**ANNEX 1B** (apud Shi Xingbang et alii 1982, Abb. 20)




## ANNEX 2 THE BIRD

**0Sanctuare 10300 19ian 2020**

| REFERENCES | DESIGNATION | LOCALITY | CULTURE PHASE |
|---|---|---|---|
| Cârciumaru 2006, p. 172, fig. 97 | Bird on pole | Lascaux – the well | Palaeolithic |
| *** *Die Ältesten 2007*, cat. 102 | Bird holding man in claws | Nevali Çori | PPN |
| Özdoğan 2007, 61; Rosenberg 2007, 56; | Predator bird | Jerf el Ahmar | PPB |

**0Sanctuare 10300 19ian 2020**

| REFERENCES | DESIGNATION | LOCALITY | CULTURE PHASE |
|---|---|---|---|
| Mateș 2010 | | | |
| Schmidt 2007, p.3 | bird “T” columns | Göbekli Tépe Löwenpfeilergebäude Est | PPNB |
| Luca 2016, p. 163, photo 175 | Painted bird | Cristian I, phase I, Pit C64 | SC IA |
| Kutzián 1944, pl. XLI.7 | Bird long beak large ears | Kotocpart - Vata | SC |
| Müller-Karpe 1968, Taf. 302.3, 19, 24-25, 36, 44, 55-57, 62, 64, 65, 69 | Bird | Tepe Sialk III Iran | Neolithic |
| Luca 2016, p. 161, photo 174, fig. 121 house XII, 122 13th c. ditch. | Sacred bird, bird of the soul, Vulture | Tărtăria L.XII | Vinča |
| Luca 2016, p. 161, photo 121, house XII, 122 13th c., ditch. | Sacred bird, bird of the soul, Vulture | Tărtăria | Vinča |
| Luca 2016, p. 184, fig. 142.1, photo idol with signs | Bird and others Idol with signs | Tărtăria, Pit between L.XII, L.XIII | Vinča |
| Luca 2016, p. 161, photo 122, 13th c. ditch | Bird holding a goatling in the claws, vulture | Tărtăria - house XII | Vinča |
| ***_CC 2018_, p. 51 | Bird at council | ? | Yangshao |
| ***_CC 2018_, p. 47 | Bird with a fish in the beak | ? | Yangshao |
| _Cucuteni 2009_, cap. I, fig. 2.2 | Bird | China | Yangshao |
| ***_CC 2018_, p. 46a,46b,48 49 | Bird | ? | Yangshao |
| Guilaine, Zammit 2001, The war, photo 4 | Soul bird | | Rock art megaliths |
| WEB Skogerveien in Drammen Eastern Norway, fig. 280 | Bird | | Rock art |
| Anati 1960, p. 129 | birdaia omul la noi Gaia | Valcamonica | Rock Art |
| Rotblum 2016, pl. 14 | Stymphalian bird | | Rock Art |
| Anati 1960, p. 174 | Fantastic bird, Rus grota mică | Valcamonica | Rock Art |
| Pohribný 2007, p. 275 | Bird | Alta, Finmark Norway | Petroglyphs 1000-500 |

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| REFERENCES | DESIGNATION | LOCALITY | CULTURE PHASE |
|---|---|---|---|
| Perkins 1949/1963, 13.64, 67 | Bird with snake in the beak | Djemdet Nasr | Obeid |
| Perkins 1949/1963, 13.61 | Bird with wings V | Djemdet Nasr | Obeid |
| *Entiklopedia Tripolkoi,* vol. II, p. 268 | Bird picking fleas off a donkey | | Copper Age |
| Monah 2012, fig. 171.11 | Bird | Koszlowce | Copper Age |
| *Entiklopedia Tripolkoi,* vol. I, p. 422-424 | Bird | | Copper Age |
| *Entiklopedia Tripolkoi,* vol. I, p. 65.69, .II.71 small vessel | Bird | | Copper Age |
| Teodor S., Lazarovici Gh., 2004, p. 107 sqq. Sign | Bird destination | Lozna 1 | Cucuteni A-B |
| Dumitrescu Vl. 1979 p. 65ff., fig. 54, 55, 68, 185 | Birds | Buznea ff | Cucuteni |
| Boghian 2004, fig. 106.2 | Bird | generally | Cucuteni |
| Karageorghis 1977, p. 37 | Bird | generally | c. Vounas |
| Vulcănescu 1987, p. 194, 198, 291, 617 | Soul bird | generally | |
| Matie 1958, pl. V.2 | Ibis bird | Ancient Egypt | |
| Lazarovici Gh., Lazarovici C.-M. 2014, p. 210, 211 | Bird | generally | |

## *ANNEX 3. THE SNAKE*

**0Sanctuare 10300 19ian 2020**

| REFERENCES | DESIGNATION | CULTURE PHASE | LOCALITY |
|---|---|---|---|
| Aubrier et alii 1997, p. 22 | Snake | Perigordian zone | Lascaux II |
| *** *Die Ältesten 2007*, cat. 176 | Bone snake | PPNB | Çayőnu |

**0Sanctuare 10300 19ian 2020**

| REFERENCES | DESIGNATION | CULTURE PHASE | LOCALITY |
|---|---|---|---|
| *** *Die Ältesten 2007*, fig. 96; Mateş 2010 | Snake on the back of the head and neck of anthropomorphic statue | PPNB | Nevali Çori sanctuary 2 Building 13 has 3 phases |
| *** *Die Ältesten 2007*, fig. 96; Mateş 2010 | Snake on the back of the head like hair | PPNB | Nevali Çori sanctuary 2 Building 13 has 3 phases |
| Hauptmann 2007, p. 87 | Snake underworld | PPNB | Nevali Çori sanctuary 2 Building 13 |
| Muller - Karpe 1968, Taf. 63.53 | Snake dragon | blackrand | Tell Halaf |
| Müller-Karpe1968, Taf. 106, F1, kat. 67 | Snake with scales on vessel | Neolithic | Telelalt Ghassul |
| Gligor 2007.2, Pl. CLV.3-4 | Snake drain mouth | Foeni | Lumea Nouă |
| Müller-Karpe 1968, Taf. 302.3 | Snake sucking from goat | | Tepe Sialk III, Iran |
| Naumov et alii 2009, p. 99, fig. 8.1.10 | Snake with horns | Neolithic | Sohodol |
| ****Cucuteni 2009*, chap. I, fig. 2.1, 3, 4, 5 6, 3.1 | Snake waves or garland | Yangshao | China |
| ****CC 2018*, p. 133.4 | Snake and man | Yangshao | ? |
| ****CC 2018*, p. 73.1 | Double snake | Yangshao | ? |
| Dumitrescu Vl. 1968, fig. 48, cat. 48 | Snake “W” | Cucuteni B | Târgu Ocna BC |
| Szücs-Csillik, Maxim 2016, fig. 4 | Snake on vessels | Cucuteni | |
| *Entiklopedia Tripolskoi 2004*, vol. I, p. 60-64, 69, 71-72, 75-76, 434, 442, 450, vol. II, p. 66 on spindle, 187 | Snake discs vessels | Trypillia | |
| Matie 1958, pl. VIII.2 | Snake sarcophagus | | |
| Szücs-Csillik, Maxim 2016 | Snake, Serpent Cauda, Serpent Caput the head | constellations | |
| Szücs-Csillik, Maxim 2016 | Good snake 6 months appears on the sky | constellations | |
| Gimbutas 1989, p. 226, fig. 345.1-2 | Snake + Moon | | generally |
| Szücs-Csillik, Maxim 2016 | Heavenly snake - agrarian | | |

| 0Sanctuare 10300 19ian 2020 | | | |
|---|---|---|---|
| **REFERENCES** | **DESIGNATION** | **CULTURE PHASE** | **LOCALITY** |
| | calendar | | |

## ANNEX 4A. THE ORANTH

| 0Sanctuare 10370 19ian 2020 | | | |
|---|---|---|---|
| **REFERENCES** | **DESIGNATION** | **CULTURE PHASE** | **LOCALITY** |
| ****CC 2018*, p. 86 interior | Oranth 4 fingers | Yangshao | ? |
| ****CC 2018*, p. 91 | Oranth man | Yangshao | ? |
| Monah 2012, fig. 241, 243.1, 242.1 247 | Oranth | Cucuteni | generally |
| Monah 2012, fig. 243.1 | Double oranth | Cucuteni | Scânteia |
| Monah 2012, fig. 59.1-4, 60.1 | Oranth shoulders relief | Cucuteni | Dumeşti |
| Monah 2012, fig. 248.1 | Double oranth | Cucuteni | Ghelaeşti |
| Petrescu-Dîmboviţa 1963, p. 172-186; 1976; 1984; Gimbutas 1984, p. 77, fig. 45 | Oranth monumental statue | Cucuteni | Truşeşti, sanctuary 2, L40.3 |
| Monah 2012, fig. 30.5, 30.6 | Oranth stele Idol plaque | Cucuteni | Truşeşti 30.5 |
| Monah 2012, fig. 93.1 | Oranth shoulders relief | Cucuteni | Drăguşeni |
| Monah 2012, fig. 111.1,9; 113.8, 129.1 | Oranth shoulders relief | Cucuteni | Traian etc. |
| Monah 2012, fig. 111.3 | Oranth shoulders relief | Cucuteni | Iablona |
| Monah 2012, fig. 116.8 | Oranth shoulders relief | Cucuteni | Nevisko |

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| REFERENCES | DESIGNATION | CULTURE PHASE | LOCALITY |
|---|---|---|---|
| Monah 2012, fig. 122.14 | Oranth shoulders relief | Cucuteni | Shipenits |
| Monah 2012, fig. 126.9 | Oranth shoulders relief | Cucuteni | Soroca |
| Monah 2012, fig. 129.3 | Oranth shoulders relief | Cucuteni | Floreşti |
| Monah 2012, fig. 135.2 | Oranth shoulders relief | Cucuteni | Calu |
| Monah 2012, fig. 138.9 | Oranth shoulders relief | Cucuteni | Poduri |
| Monah 2012, fig. 161.1 | Oranth shoulders relief | Cucuteni | Frumuşica |
| Monah 2012, fig. 188.11 | Oranth shoulders relief | Cucuteni | Bilcze Złote, Verteba Cave |
| Monah 2012, fig. 189.12, 139.10 | Oranth shoulders relief | Cucuteni | Cucuteni - Cetăţuia |
| Monah 2012, fig. 189.14 | Oranth shoulders relief | Cucuteni | Costeşti IV |
| Monah 2012, fig. 205.1, 3-4; 207.1, 209.1, 211.1,3, 168.4 | Oranth shoulders relief | Cucuteni | Koszlowce |
| Monah 2012, fig. 207.4 | Oranth shoulders relief | Cucuteni | Vîhvatinti |
| Monah 2012, fig. 88.4, 89.1 | Oranth shoulders relief | Cucuteni | Scânteia |
| Petrescu-Dîmboviţa, Rădulescu 1953, p. 7 sqq; Petrescu-Dîmboviţa et alii 1954, p. 7 sqq; 1955, p. 165 sqq; 1962; Petrescu-Dîmboviţa 1959, p. 63 sqq; 1963, p. 172 sqq; Monah 1997, p. 38, fig. 9/4; Mantu 2002; Lazarovici C.-M. 2004, p. 50, fig. 3 | Oranth (with 3 heads) | Cucuteni A | Truşeşti, sanctuary 2, L40 |
| Chirica et alii 2012, fig. 14 | Oranth with signs [flight and | Cucuteni signs | Rădeni Iaşi |

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| REFERENCES | DESIGNATION | CULTURE PHASE | LOCALITY |
|---|---|---|---|
| | others] | | |
| Müller-Karpe 1968, Taf. 199.K | Oranth vessel | Copper Age | Svodin |
| *** *Neolithic Art* 2008, cat. 108 | Oranth vessel | Gumelniţa | Sultana |
| *** *Neolithic Art* 2008, cat. 109 | Oranth vessel | Gumelniţa | Oltenita |
| Fol et alii 1989, pl. 152 | Oranth | Karanovo VI | Drama |
| *Idole 1985*, p. 56, Kat. 21 | Oranth | Urartru | Gizimli |
| Boghian 2009 | Oranth | Cucuteni | generally |
| Lazarovici Gh. et alii 2001, I,1, p. 276, 277, 280 | Oranth | culture of Banat | Parţa |
| Müller-Karpe 1968, Taf. 303.6, 305B.4 | Oranth | | Tell-i-Gap Iran |
| Müller-Karpe 1968, taf. 18A.1 | Oranth | | Egypt |
| Wirth 1931, fig. 147.32 | Oranth | | |
| Gallay 1977, p. 130, apud Mousa Oumar Sy | Oranth = Kanga | | generally |
| Lazarovici Gh., Lazarovici C.-M. 2014, p. 206, 211, fig. 44 | Oranth 1 | Vinča B | Zorlenţu Mare |
| Lazarovici Gh., Lazarovici C.-M. 2014, p. 206, 212, fig. 45 | Oranth 2 | Vinča B | Zorlenţu Mare |
| Müller-Karpe 1968, Taf. 222.7/1-3 | Oranth sign | LBK | Sonderhausern |
| Gimbutas 1989, p. 17, fig. 28 | Oranth head Sun | | generally |
| Müller-Karpe 1968, Taf. 118.2 | Oranth large | | Turkey |
| Lazarovici Gh., Lazarovici C.-M. 2014, p. 217-218 | Oranth sign, symbol | | generally |
| Gimbutas 1989, fig. 27, 28.1-4 | Oranth left up right down | | |

**0Sanctuare 10370 19ian 2020**

| REFERENCES | DESIGNATION | CULTURE PHASE | LOCALITY |
|---|---|---|---|
| Chirica, Văleanu 2008, p. 86 sqq. | Oranth | Paleolithic | Paleolithic |
| Chirica, Chirica 2017, p. 3 sqq. Fig. 4 | Oranth | | |
| Golan 2003, fig. 36.6 | Oranth | | Native american |
| Lazarovici C.-M., Lazarovici Gh. 2015b, p. 23-38 | Oranth | | generally |
| Anati 1960, p. 95, 224 | Oranth | Rock Art | Valcamonica |
| Müller-Karpe 1968, Taf. 312. 34, apud Winkler | Oranth | Rock art | Upper Egypt |
| Pohribný 2007, p. 272-273 | Oranth dance painted | Petroglyphs 4000-3600 | generally |
| Lhote 1966 | Oranth | Rock art | Tassili |
| Chirica et alii 2012, fig. 13.1-3 | Oranth | Paleolithic, Mesolithic | generally |
| Kutzián 1944, pl. XLI.5, 4, LIX.1 and LX.7 Vinča | Oranth both up | SC | Szentes Nagyjakcsorérpart,<br>4 Kotocpart - Vata |
| Čohađiev 2001, p. 175, fig. 93. 9 | Oranth incised on vessel bottom | SC | Vaksevo |
| Kutzián 1944, pl. XLI.3, | Oranth left up right down | SC | Szentes Nagyjakcsorérpart |
| Robbins Dexter and Mair 2013, p. 74, fig. 36 37 | Oranth | LBK | |
| Lazarovici Gh., Lazarovici C.-M. 2014, p. 206, 211, fig. 44 | Oranth 1 | Vinča B | Zorlenţu Mare |
| Lazarovici Gh., Lazarovici C.-M. 2014, p. 206, 212, fig. 45 | Oranth 2 | Vinča B | Zorlenţu Mare |
| Lazarovici et alii 2001, I.1, p. 276, 277, 280 | Oranth | culture of Banat | Parţa |
| *** *Neolithic Art 2008*, cat. 65 | Oranth idol | Vinča B2/C | Chişoda |

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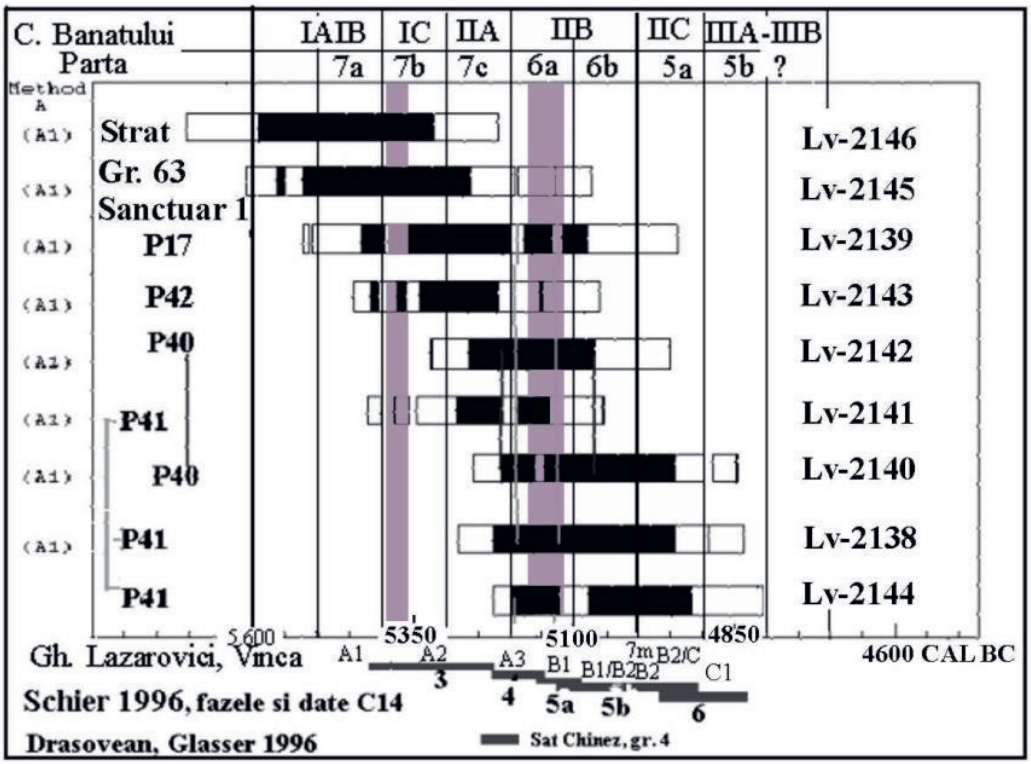
| REFERENCES | DESIGNATION | CULTURE PHASE | LOCALITY |
|---|---|---|---|
| *Der Turmbau zu Babel 2003,* fig. 7 | Oranth with poppy head | Minoic | Ghazi, Crete |
| catacombe.roma.it | Oranth | Roman | Roman Empire |
| *** *I cigni del sole 2004*, p. 17, photo 1 | Oranth right arm a stone [Sun ?] | century II-I BC | Sanctuary San Giorgio di Valpolicella, Casaleti |
| *** *I cigni del sole 2004*, p. 17 photo 1 | Oranth | century II-I BC | Sanctuary San Giorgio di Valpolicella, Casaleti |
| *Idole 1985*, p. 52, Kat.15.a | Oranth | Urartru | Malazgirt |

## ANNEX 4B. ORANTH, DANCE APUD YOSEF GARFINKEL, *DANCING AT THE DAWN OF AGRICULTURE 2003*, ON THE SILK ROAD

TABLE 2.1 *Direction of movement in the dancing scenes according to the different geographical-chronological units. (Figures depicted in profile on rounded objects.)*

| | *Counter-clockwise* | | *Clockwise* | | *Total* |
|---|---|---|---|---|---|
| | *No.* | *%* | *No.* | *%* | *No.* |
| Neolithic Near East | 1 | 50 | 1 | 50 | 2 |
| Halafian and Samarra Cultures | 13 | 93 | 1 | 7 | 14 |
| Neolithic and Chalcolithic Iran | 14 | 86 | 2 | 13 | 16 |
| Neolithic Southeast Europe | 2 | 50 | 2 | 50 | 4 |
| Predynastic Egypt | 10 | 83 | 2 | 17 | 12 |
| Near East, Later Examples | 5 | 30 | 12 | 70 | 17 |
| Total | 45 | 70 | 20 | 30 | 65 |

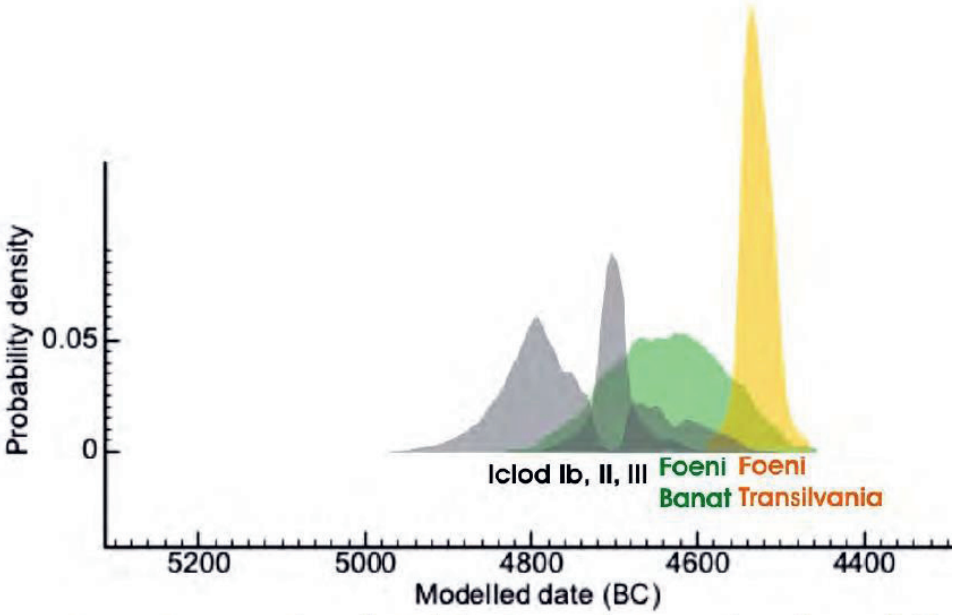
## ANNEX 5A. BANAT CULTURE, C14 DATA



## ANNEX 5B. VINČA CULTURE, APUD FL. DRAȘOVEAN 2014

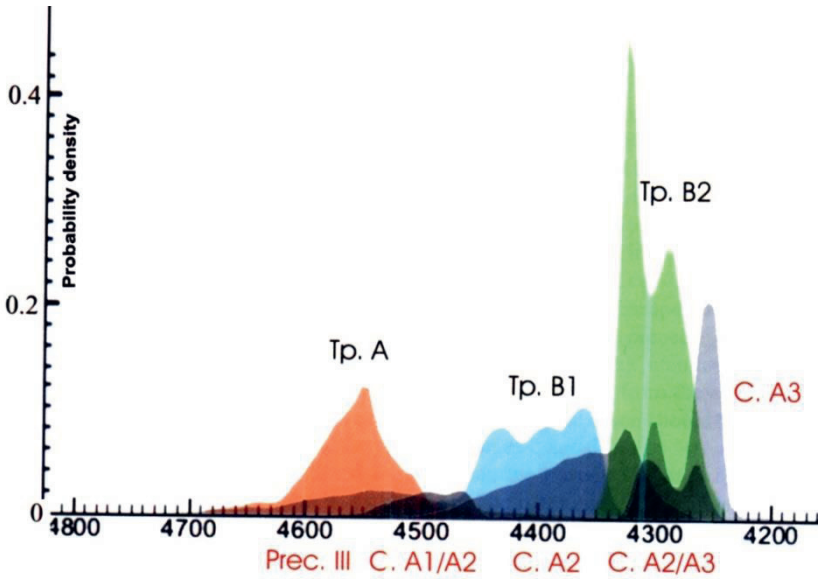
| Vinča Secvence | Date calBC | *Mean* BC | Culture | Phase | Settlement | Level |
|---|---|---|---|---|---|---|
| | 5383-5217 | 5291 | Vinča | A start | Vinča | |
| A | 5357-5077 | 5239 | Cultura Banatului | IIB start | Parța | 7c-6 |
| | 5287-5124 | 5210 | Vinča | A end/B start | Vinča | |
| | 5392-5031 | 5194 | Zau | IB start | Zau | |
| | 5285-5055 | 5176 | Cultura Banatului | IIB end | Parța | 7c-6 |
| B | 5245-4992 | 5107 | Zau | IC end | Zau | |
| | 5483-4857 | 5085 | Cultura Banatului | IIC start | Sânandrei | 5d |
| | 5211-4857 | 5041 | Cultura Banatului | IIB-IIC end | Parța | 6a |
| | 5162-4918 | 5036 | Zau | IIIA start | Zau | |
| C1 | 5204-4824 | 5013 | Vinča | B end/C1 start | Vinča | |
| | 5129-4749 | 4949 | Zau | IIIB end | Zau | |
| | 5002-4877 | 4945 | Vinča | C1 end/C2 start | | |
| C2 | 5638-4525 | 4912 | Petrești | A start | Daia Română | |
| | 4997-4777 | 4866 | Iclod | Ib start | Iclod | |
| | 4795-4691 | 4736 | Iclod | I end/II start | Iclod | |
| | 4801-4655 | 4736 | Vinča | C2 end | | |
| C3 | 4921-4557 | 4721 | Turdaș | II start | Orăștie | |
| | 4823-4614 | 4720 | Foeni | I start | Foeni | I |
| | 4717-4594 | 4667 | Iclod | II end/III start | Iclod | |
| | 4736-4545 | 4645 | Turdaș | II end/III start | Orăștie | |
| | 4697-4431 | 4581 | Iclod | III end | Iclod | |
| D | 4626-4518 | 4566 | Foeni | I | Foeni | I/II |
| | 4632-4499 | 4557 | Foeni | II? start | *Lumea Nouă* | |
| | 4708-4206 | 4527 | Turdaș | III end | Cerișor-*Cauce* | |
| | 4556-4474 | 4520 | Foeni | I | Foeni | II/III |
| | 4543-4441 | 4495 | Foeni | II? end | *Lumea Nouă* | |
| | 4546-4274 | 4457 | Foeni | I end | Foeni | III |
| | 4809-3751 | 4435 | Petrești | A end | Daia Română | |

## ANNEX 5C. PETREȘTI CULTURE, APUD D. DIACONESCU 2014

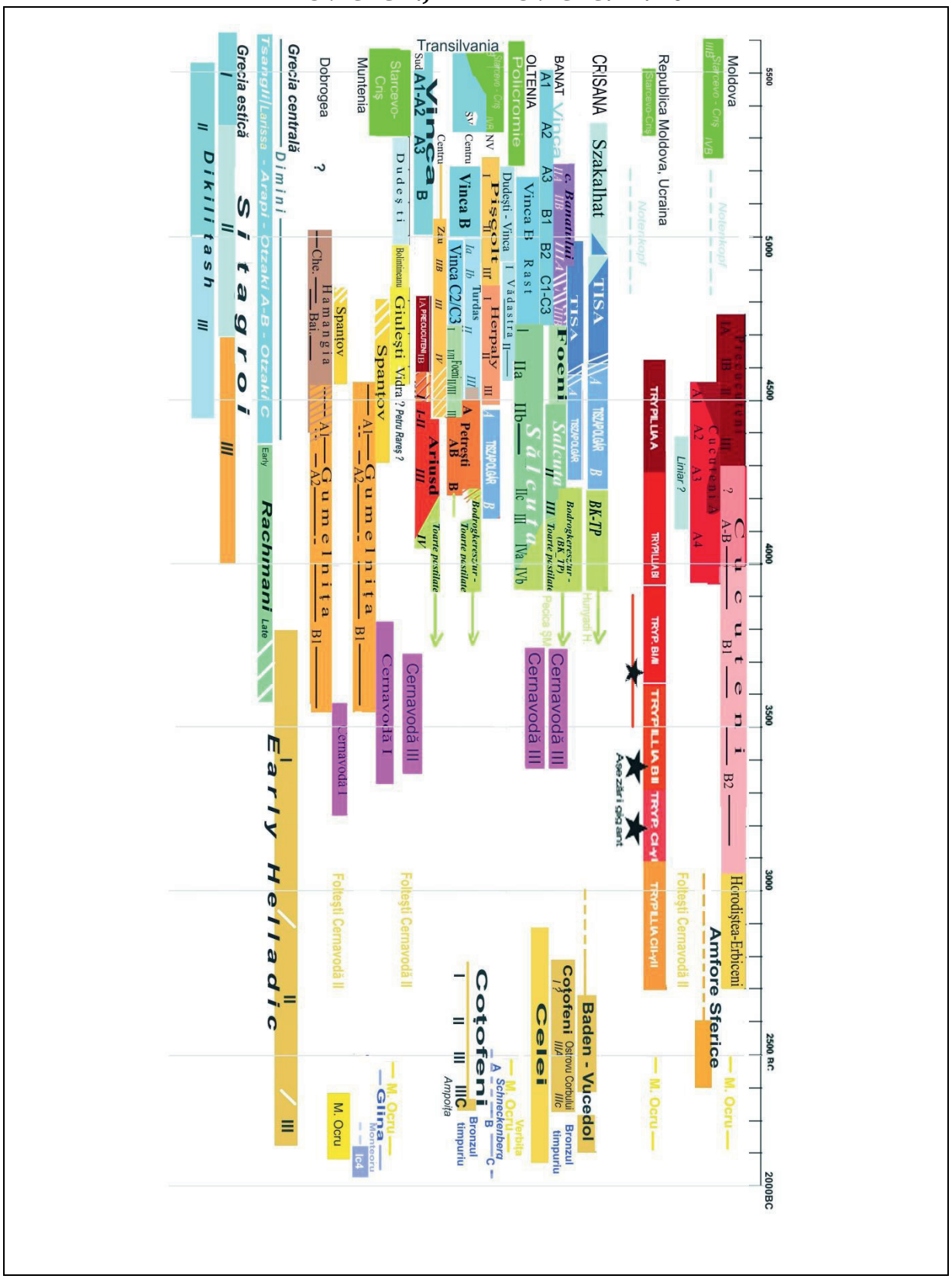



*Imaginea 7: sincronismele cronologice absolute dintre sumele mărginite ale etapelor grupul Iclod şi sumele mărginite ale celor două etape Foeni*

## ANNEX 5D. PRECUCUTENI-CUCUTENI (PHASE A) CHRONOLOGY, APUD D. DIACONESCU 2014



## ANNEX 6. CHRONOLOGY OF THE NEOLITHIC AND COPPER AGE, APUD LAZAROVICI GH., LAZAROVICI C.-M. 2017



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*ActaTS. Acta Terrae Septemcastrensis, Lucian Blaga University, Faculty of Social and Human Sciences Department of History, Heritage and Protestant Theology,* Sibiu, Romania.

*AnB. Analele Banatului,* S.N., Arheologie-Istorie, Muzeul Banatului, Timişoara.

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BAM. Bibliotheca Archaeologica Moldaviae, Institutul de Arheologie Iaşi, ed. V. Spinei, V. Mihailescu-Bîrliba.

BB. Bibliotheca Brvkenthal, Muzeul Naţional Brvkenthal, Sibiu.

*BerRGK. Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts,* Frankfurt am Main.

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# Funerary metal bracelets from the Copper Age Eastern Carpathian Basin

Tibor-Tamás Daróczi*

**Keywords:** metallurgy, copper, funerary finds, jewellery, Eastern Carpathian Basin

**Abstract:** Funerary metal bracelets from the Copper Age Eastern Carpathian Basin represent a special category of finds, which usually are brushed off as yet another type of jewellery and considered in bulk with others. The aim of the present paper is to survey existing finds and interpret their contexts both spatially and quantitatively, to evaluate their possible roles as social markers of prominence and agency in negotiating status. It is further attempted to refine generalising views on bracelet-use in the age discussed and attribute more importance to the contextual wearing and display of these items. Lastly, the paper will show age and gender differentiated employment in funerary milieu of these goods, in order to negotiated identity of the living and display status of the dead, as well.

## Introduction

The Eastern Carpathian Basin (ECB) due to its geo-morphological traits presents itself as an excellent study region, as clearly delimited physical boundaries, may they be rivers or high mountain ranges, certainly affected perceptions of prehistoric people. It does stand out in contrast to the surrounding larger regions, but it also shows a regionalised and multifaceted picture of anthropogenic material culture. The same is true of its environment when viewed in holistic and interconnected manner, as man and nature does not exist in isolation from each other, but rather engages in a dynamic dialectic. The results of a previous study where environmental factors were weighed considering the presence of past prehistoric humans gave birth to the archeco-zones of the ECB. Six large divisions were defined, each with several subdivisions based on their local traits and characteristics (Daróczi 2012b, 2012a; 2015, 66-67, map 6). It is precisely against this background that the chronological flux is discussed and the cultural implications of the present reasoning are considered.

For little over a decade the Copper Age (CA) of the ECB has confronted itself with a major problem, as the established sequence of relative chronology (Bognár-Kutzián 1963, 535-541; 1972, 183-197; Kalicz 1982, 121-126; Lichardus 1991, 767-770; Luca 1999, 48; Patay 2008, 38-39; Diaconescu 2009, 259-260) has been challenge by radiocarbon measurements of a newly unearthed burial ground at **Ráckózifalva**, eastern Hungary (Csányi *et al.* 2008, 28-29, tab. VI). It goes beyond the focus of the present paper to reconciliate the two views, but from a methodological point of view of the Bayesian modelling of radiocarbon data one must ask (Csányi *et al.* 2008, fig. 8): how was it possible to introduce *a priori* information in the chronological model presented for **Rákóczifalva** from a plane burial ground, where the graves dated by radiocarbon measurements were not superimposed? More importantly, why was only a single phase modelled in this temporal construct, when just by turning the page of the same study it is clearly stated, and supported by the same radiocarbon measurements, although modelled differently, that at least two horizons (in the traditional, relative chronological sense) exist within the burial ground: an earlier, western and a later,

* Marie Skłodowska-Curie fellow, Department of Archaeology & Heritage Studies, School of Culture and Society, Aarhus University, csibike3@yahoo.com.

eastern one (Csányi *et al.* 2008, figs. 11-12)? Equally interesting is the more recent discovery of 278 graves in a single burial ground at **Pecica**, western Romania (Sava *et al.* 2017), that seems to span from the Early Copper Age (ECA) to the Middle Copper Age (MCA), which based on 15 AMS measurements indicates an overlapping of the material culture from the mentioned two periods (Sava, Ursuţiu 2020, tab. V, pls. XVIII-XIX). Final publication of both burial grounds, would allow for the veil of doubt to be lifted from the chronological conclusions and would also allow us to test the claims of synchronicity at more than one site. Pursuing the same endeavours at a third burial ground of **Urziceni**, northwestern Romania (Szücs-Csillik, Virag 2016; Chmielewski *et al.* 2021, 202, tab. 2, figs. 8-10), would have the potential to settle issues of earlier CA chronology. A glimpse at how material cultures of the late ECA and MCA overlap in the region is provided by the excellent and methodologically-sound, Bayesian modelling of radiocarbon measurements conducted by Chmielewski (2019, esp. 29-31, figs. 1-2, tab. 1).

Also, in this new century radiocarbon dated graves from burials mounds previously attributed solely to the Late Copper Age (LCA), by means of relative chronology, suggest that some interments might have occurred, even several centuries after the erection of the funerary monument, during the Early Bronze Age (Szántó *et al.* 2006; Dani 2011, 33-36, tab. 2). In what follows the traditional tripartite relative chronology of CA is employed (**pl. 1**), adapted from a previous study (Daróczi 2015, 33-35, pl. 1), while carefully weighing the dating of each particular case in light of the above discussions.

**Copper Age metal funerary bracelets of the ECB**

In the ECB usually weapons and/or tools of copper take up a lot of the conversation in the scholarly dialogue when considering metal finds of the CA (e.g. Patay 1984; Govedarica 2001; Diaconescu 2014; Daróczi 2019). Juxtaposed to these studies, metal jewellery is considered in one breath and discussed in shorter works, usually focusing on prestigious and lavish gold finds (e.g. Bognár-Kutzián 1972, 13-139; Patay 1988; Csedreki *et al.* 2011). The present paper aims to shift the focus and prompt academic discussion, by analysing a usually just briefly mentioned type of finds: metal bracelets.

From a total of almost 60 CA burial grounds in the ECB with metal finds only 16 have yielded evidence for, usually copper, and less commonly, gold, bracelets. The three burial grounds mentioned above, **Rákóczifalva** – *Bagi-föld*, **Urziceni** – *Vamă* and **Pecica-***Est*, are not included in the present study, as reported details of grave contexts with bracelets are scarce. Moreover, final publication of these would eventually allow to test and refine claims.

Most graves with bracelets are located in the western part of the ECB, only two of them are in the central one (**[260] Giurtelecu Şimleului** – *Coasta lui Damian* and **[365] Mada** – *Chiciurele/Chiciorele/Chicioarele*), in the foothills of the Apuseni Mountians (**pl. 2**). A large concentration of funerary bracelets is noticed at the confluence of the Bodrog and Maros/Mureş rivers with Tisza/Tisa river. At the present stance of research, the spatial distribution of funerary bracelets suggests a dispersal of these goods along the Tisza/Tisa and the Körös/Criş rivers. Only during the ECA and in the LCA are bracelets found in archeco-zones (B1 and C1), which are not dominated by swamps, forest-steps and harsh winters (**pl. 4/B**) (Daróczi 2012b). The spatial extend of this commodity is time dependent, reason for which the vectoring of circulation to or from the Apuseni Mountains is impossible at this stage, as we are direly lacking high accuracy radiocarbon measurements. Pending further, future radiocarbon dating the Körös/Criş river will emerge either as a stem for all CA funerary bracelets or as a branching off to the east from the main artery of Tisza/Tisa river. A further obstruction in determining the directionality of propagation of metal bracelets is the impossible situation of sourcing the raw materials for these finds.

All of the bracelets are undecorated and can be typologically assigned to two major groups: they are either roughly circular bangles (**pl. 3/193b1, b2, c1, d; 300b1, b2, d; 303a1, a2; 365b1, b2; 400d; 509c; 740a**) or helix-shaped arm bands (**pl. 3/260a; 300c; 510p, q, r, s, t, y, v; 511a1, a2; 684a; 704c1, c2**). The former is either made from a copper wire with a thickness of 0.4 cm and a circular/oval cross-section or from a copper bar no thicker than 0.8-0.9 cm, usually hammered into an oval or triangular shape. Helix-shaped armbands are either small, up to three coils, or large, four coils or more, and both types are made either from a copper wire with oval/circular cross-section or from an extremely wide and usually thin, i.e. 0.15 cm thick, copper band.

Only during the LCA are bracelets of the bangle-type made from copper wire identified in a tumular burial ground at **[365] Mada** – *Chiciurele/Chiciorele/Chicioarele*. These finds are predominantly discovered in graves of burial grounds and only in rare instances in single graves during the ECA and MCA (**pl. 4/A, C**). As a direct result of their occurrence in the western archeco-zones of the ECB only two graves are located at an elevation higher than 100 m above sea level (**Pl. 4/D**), yet again one in the ECA and the other in the LCA.

One of the biggest challenges is the lack of scientific analysis of the excavated features, in this case the missing anthropological determinations are a major short falling. Only nine skeletons with bracelets have been analysed and, results, published so far, most at the burial ground of **[510, 511] Polgár** – *Basatanya*. Based on the available data, we can preliminarily ascertain, that during the ECA and MCA both genders received as funerary inventory small, helix-shaped bracelets made from a copper wire, but only men have bangles (**fig. 5/A**), i.e. **[510z] Polgár** – *Basatanya*: grave 52. Further, during the LCA only bangles, made from thin copper wire, are documented and the only instance, where the gender was published at **[365] Mada** – *Chiciurele/Chiciorele/Chicioarele,*: tumulus 3 , grave 5, was not an anthropological determination, but an assertion of the archaeologist resting on the gracious nature of the skeletons (Rişcuţa *et al.* 2009, 265). This is a more nuanced view, as previously was suggested that only men and children received bracelets during the ECA by Bognár-Kutzián (1972, 139), resting her conclusions on the funerary discoveries of **[510, 511] Polgár** – *Basatanya* and **Tibava**, eastern Slovakia (Andel 1958, 1961; Bognár-Kutzián 1963). The only gender specific differentiation in the employment of bracelet types (**fig. 5/B**), is the use of bangles for men, i.e. on the left forearm of the skeleton in grave 52 also at **[510] Polgár** – *Basatanya*. There is no doubt in my mind that the latter burial stands out through its contextual information and represents an emic beacon of ECA social status, even in this very specific and refrained group of bracelet-bearers. The grave inventory contained among other finds the full skeleton of a dog, a boar tusk pendant, a wild boar mandible, several chipped-stone blades, an obsidian arrow-head, a hollowed-out deer antler cut at both ends, a hammer-axe also of deer antler and sheep bones in a ceramic bowl, a more than less common ‘food for the dead’ even at *Basatanya* (Bognár-Kutzián 1963, 110-113, fig. 52, pls. 59, 60/1-2, 4). The grave is one of the best examples not only at this burial ground, but all throughout the earlier CA for an established hunter, if not warrior, as well, with heightened mobility. This is only further accentuated by the presence of the ever so scarce complete dog interment, the social and phenomenological importance of which has already been highlighted and discussed (Daróczi 2018, 145-148, 149). It can be concluded, that bangles on the left-forearm are specific status markers for adult males at least in the earlier CA, where the status and activities carried out by these individuals are perceived by the people who have disposed of the body as having to do with the employment of tools and weapons, most likely for hunting and even possibly armed conflict.

The social importance of wearing metal bracelets during the earlier CA in the ECB on the left forearm is further sustained by the situation documented in grave 87, also at

**[511a1] Polgár** – *Basatanya*. Albeit, the skeleton has a helix-shaped, small bracelet on each of the forearms and was sexed as a woman, it is the only woman in the entire documented repertoire, where a bracelet appears on the left wrist. At a closer look of the funerary inventory, it becomes clear that this grave also stands out not only among all the graves of *Basatanya*, but those of CA women, as well. The more interesting finds of grave 87 comprise of a waist-bracelet of greyish-calcite beads, at least two piles of red and white powder, a flint blade, a bone awl, fish bones and a pebble, all found either on top of each other or in close proximity (Bognár-Kutzián 1963, 161-162, fig. 83, pls. 87, 88/1-4, 8, 12). Anybody, familiar with traditional tattooing techniques can easily recognises the two types of needles needed to bringing colouring under the skin: a larger one for covering more surface, placed obliquely either on a finger/hand or over a smooth tool, i.e. pebble in this case, and finer 'needles' for the more intricate and detailed work attached at a right-angle to a horizontally held stem placed also on a finger/hand or a tool (Deter-Wolf, Clark 2017; Furey 2017; Krutak 2017b). Bognár-Kutzián (1963, 162) correctly recognised the kit as one for tattooing, a claim that gains further weight considering the millennia-long traditions documented just south of the Carpathian Basin (Krutak 2017a). The funerary inventory clearly indicates a woman of special status, which unquestionably channelled spirituality through her ink-work to her prehistoric community (Renaut 2017). The wearing of a copper bracelet on the left-arm further highlights the role of jewellery as social marker and their specific positions on the body their agency in negotiation and displaying social standing.

Further age-related data of copper bracelets from the ECB suggests that only non-adult members, meaning up to and including teenagers, usually wore small-helix shaped bracelets made from a band, hammered thin (**pl. 5/A-B**). If we look at the relation of the age of skeletons with the diameters and maximum thickness of these metal bracelets (**pl. 5/C-D**), it can be concluded that these items were more or less custom-fitted for the needs of the wearer, no excessive sizes or any indication of displays of extravagant opulence can be ascertained.

After this brief survey of finds, I must linger on the bracelets from **[704] Tiszaszőlős** – *Nagyaszópart*, which have been discovered almost two centuries ago and the uncertainty around their recovery generated intense discussion, but also confusion. Some researchers regard this assemble as a hoard (Milojčić 1953; Makkay 1989), whereas others suggested a grave, especially since a human skull, now lost, is also reported (Tariczky 1906, 12-13; Patay 1959b, esp. 89). In my personal reasoning, there is no doubt about the funerary nature of the assemblage (Daróczi 2015, 187, no. 704), while the large amounts of gold used and elaborate work carried out while making these objects suggest one of the highest-ranking individuals of the earlier CA from the ECB. Moreover, based on the above discussion I would like to suggest the gender of the associated skeleton as being a woman, as no men are documented in the period with a pair of helix-shaped bracelets, where we would already have grave 87 from *Basatanya*, as a very good analogy for a high-status woman wearing two such pieces of jewellery.

## Conclusions

Metal bracelets from CA funerary contexts of the ECB, although somewhat neglected in the archaeological discussions, can provide useful insight on how social ranking was displayed and negotiated, even through the dead and disposed body. Moreover, engender and age-related characteristics emerge from a detailed inventory and analysis of the repertoire, highlighting important traits. Conclusions might be tested with the pending publication of the recently excavated three burial grounds from around the doorstep of the 5$^{th}$ millennium BCE to the next one. Also, vectoring of the dispersal of these goods and their raw materials, especially through radiocarbon dating, could provide a more refined view on how

social dynamics changed in time and space, but also highlight pockets of resistance in the form of employment of long-lived shapes and practices.

**Catalogue of metal funerary bracelets from the Copper Age ECB**

Numbering of sites follows the catalogue of funerary sites of a previous study (Daróczi 2015), while lettering of finds that of a forthcoming one (Daróczi forthcomming).

**[193] Deszk B**, megy. Csongrád, HU
**Archeco-zone:** F3; **Dating:** ECA

**b1.** ***Bracelet*** (1930-1931); **Pl.** 3/193b1; **Grave:** 4
**Ø:** 7.8 x 7 cm; **Th max:** 0.6 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Bangle of circular shape made from a single copper bar with circular cross-section and overlapping ends, found above the wrist on the lower, left arm of the individual in grave no. 4 (Bognár-Kutzián) or grave no. 5 (Móra).
**Illustration source:** (after Bognár-Kutzián 1972, pl. 34/1)
**Bibliography:** (~Foltiny 1941b; ~Foltiny 1941a; Bognár-Kutzián 1972, 29)

**b2.** ***Bracelet*** (1930-1931); **Pl.** 3/193b2; **Grave: 4**
**Ø:** 6 x 5.2 cm; **Th max:** 0.3 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Circular bangle with open ends, which are pointy and made from a single wire with circular cross-section found above the wrist on the lower, left arm of the individual in grave no. 4 (Bognár-Kutzián) or grave no. 5 (Móra).
**Illustration source:** (after Bognár-Kutzián 1972, pl. 34/3)
**Bibliography:** (~Foltiny 1941b; ~Foltiny 1941a; Bognár-Kutzián 1972, 29, 34/3)

**c1.** ***Bracelet*** (1930-1931); **Pl.** 3/193c; **Grave: 8**
**Ø:** 7.7 x 7 cm; **Th max:** 0.6 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Circular bangle with overlapping ends and made from a copper bar with circular cross-section found on the lower right arm of the individual buried in grave no. 8 (Bognár-Kutzián/Móra).
**Illustration source:** (after Bognár-Kutzián 1972, pl. 34/4)
**Bibliography:** (~Foltiny 1941b; ~Foltiny 1941a; Bognár-Kutzián 1972, 30-31)

**c2.** ***Bracelet*** (1930-1931); **Grave: 8**
**Ø:** Ø; **Th max:** 0.6 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Destroyed circular bangle with overlapping ends and made from a copper bar with circular cross-section found on the lower right arm of the individual buried in grave no. 8 (Bognár-Kutzián/Móra).
**Bibliography:** (~Foltiny 1941b; ~Foltiny 1941a; Bognár-Kutzián 1972, 30-31)

**d.** ***Bracelet*** (1930-1931); **Pl.** 3/193d; **Grave:** 11
**Ø:** 6.1 X 5.8 cm; **Th max:** 0.4 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Circular bangle with overlapping, tapering and rounded-off ends made from a copper wire with circular cross-section, found in an unknown position in grave no. 11 (Bognár-Kutzián) or grave no. 12 (Móra).
**Illustration source:** (after Bognár-Kutzián 1972, pl. 34/5)
**Bibliography:** (~Foltiny 1941b; ~Foltiny 1941a; Bognár-Kutzián 1972, 32-33)

**[260] Giurtelecu Şimleului** – *Coasta lui Damian*, jud. Sălaj, RO
**Archeco-zone:** B1; **Dating:** ECA II

**a.** ***Bracelet*** (1998); **Pl.** 3/260a; **Grave:** 1
**Ø:** 5.2 x 3.9 cm; **Th max:** 0.4 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** One and a half helix bracelet made from a copper wire with oval cross-section (0.3 x 0.4 cm), found in a grave on the lower right arm of a 6-8 years old child in contracted position.
**Illustration source:** (after Băcueţ-Crişan 2000, fig. III/3)
**Bibliography:** (Băcueţ-Crişan 2000, 10, fig. II; Băcueţ-Crişan, Constantinescu

2019, 14)

**[268] Hajdúböszörmény** – *Ficsori-tó-dűlő*, megy. Hajdú-Bihar, HU
**Archeco-zone:** E1; **Dating:** ECA
**a. *Bracelet*** (2004); **Grave:** Ø
**Ø:** Ø; **Th max:** Ø; **Wt:** ; **Mat.:** Cu
**Description:** A helix-shaped bracelet made from a single copper wire; found in the grave with a skeleton of a women.
**Bibliography:** (Kovács, Váczi 2007, 405, 407)

**[300] Hódmezővásárhely** – *Népkert*, megy. Csongrád, HU
**Archeco-zone:** E2; **Dating:** ECA
**b1. *Bracelet*** (1963); **Pl.** 3/300b1; **Grave:** 2
**Ø:** 6.6 x 5.8 cm; **Th max:** 0.4 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** An elliptical bangle made from a copper wire with rhombic cross-section (0.3-0.4 cm), with one pointy and one flattened end, overlapping each other, found in grave no. 2 on the lower right arm of the skeleton.
**Illustration source:** (after Bognár-Kutzián 1972, pl. 35/5)
**Bibliography:** (Gazdapusztai 1964; Bognár-Kutzián 1972, 45, fig. 6)
**b2. *Bracelet*** (1963); **Pl.** 3/300b2; **Grave:** 2
**Ø:** 7.7 x 6.5 cm; **Th max:** 0.75 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** An elliptical bangle made from a copper hammered bar with a triangle-shaped cross-section pointing outwards (0.75 X 0.45 cm) and with flattened ends, found in grave no. 2 on the lower right arm of the skeleton.
**Illustration source:** (after Bognár-Kutzián 1972, pl. 35/3)
**Bibliography:** (Gazdapusztai 1964; Bognár-Kutzián 1972, 45, fig. 6)
**c. *Bracelet*** (1963); **Pl.** 3/300c; **Grave:** 3
**Ø:** 5.6 x4.5 cm; **Th max:** 0.9 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Helix-shaped armband of 5 coils made from a flat hammered copper bar, found on the lower left arm of the individual in grave no. 3.
**Illustration source:** (after Bognár-Kutzián 1972, pl. 35/2)
**Bibliography:** (Gazdapusztai 1964; Bognár-Kutzián 1972, 46)
**d. *Bracelet*** (1963); **Pl.** 3/193d; **Grave:** 4
**Ø:** 6.3 x 5.9 cm; **Th max:** 0.35 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Circular bangle made from bronze wire with a square cross-section, with tapered and overlapping ends, found on the left lower arm of grave no. 4.
**Illustration source:** (after Bognár-Kutzián 1972, pl. 35/1)
**Bibliography:** (Gazdapusztai 1964; Bognár-Kutzián 1972, 46-47)

**[303] Hódmezővásárhely** – *Szakálhát-Diószegitanya*, megy. Csongrád
**Archeco-zone:** E2; **Dating:** ECA
**a1. *Bracelet*** (1935); **Pl.** 3/303a1; **Grave:** 1
**Ø:** 4.8 x 4.5 cm; **Th max:** 0.37 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** An elliptical bangle made from a copper wire with circular cross-section and slightly touching ends, found on a bead necklace along with another bracelet (303a2) on the torso of the individual in grave no. 1.
**Illustration source:** (after Banner 1937b, p. IV/lower 1)
**Bibliography:** (Banner 1937b, 54; 1937a, 71; Bognár-Kutzián 1972, 48-49)
**a2. *Bracelet*** (1935); **Pl.** 3/303a2; **Grave:** 1
**Ø:** 4.9 x 4.5 cm; **Th max:** 0,38 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Circular bangle made from a copper wire with a rectangular-cross-section and overlapping ends, found on a bead necklace along with another bracelet (303a1) on the torso of the individual in grave no. 1
**Illustration source:** (after Banner 1937b, p. IV/lower 2)
**Bibliography:** (Banner 1937b, 54; 1937a, 71; Bognár-Kutzián 1972, 48-49)

**[328] Kétegyháza**, megy. Békés, HU
**Archeco-zone:** E; **Dating:** LCA
**a. *Bracelet*** (1967-1968); **Grave:** T10/2

**Ø:** Ø; **Th max:** Ø ; **Wt:** Ø; **Material:** Cu

**Description:** From the fill of a robbed burial in grave no. 2 of mound 10 a corroded copper wire, probably originally a circular bracelet was reported, though presently lost.

**Bibliography:** (Ecsedy 1979, 32)

**[365] Mada** – *Chiciurele/Chiciorele/Chicioarele*, jud. Hunedoara, RO

**Archeco-zone:** C1; **Dating:** LCA Ib

**b1.** ***Bracelet*** (1999); **Pl.** 3/300b1; **Grave:** T3/5

**Ø:** 5.6 cm; **Th max:** 0.34 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** A fragmentary circular bangle made from a single copper wire with thick, oval cross-section (0.34 x 0.23 cm), found on the lower right arm of the woman(?) in grave no. 5 in mound T3/1999.

**Illustration source:** (after Rişcuţa *et al.* 2009, fig. 10/2)

**Bibliography:** (Rişcuţa *et al.* 2009, 265, 267, figs. 8/3, 9/2)

**b2.** ***Bracelet*** (1999); **Pl.** 3/365b2; **Grave:** T3/5

**Ø:** 4.6 cm; **Th max:** 0.36 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** A circular bangle made from a single copper wire with oval cross-section (0.36 x 0.18 cm ), found on the right lower arm of the woman(?) in grave no. 5 in mound T3/1999.

**Illustration source:** (after Rişcuţa *et al.* 2009, fig. 10/3)

**Bibliography:** (Rişcuţa *et al.* 2009, 265, 267, figs. 8/3, 9/2)

**[400] Mezősas** – *Vajdalapos*, megy. Hajdú-Bihar, HU

**Archeco-zone:** F2; **Dating:** MCA I-II

**d.** ***Bracelet*** (1913); **Pl.** 3/400d; **Grave:** 1

**Ø:** 7.7 x 7 cm; **Th max:** 0.4 cm; **Wt:** Ø; **Material:** Cu

**Description:** Circular bangle with circular cross-section, found in grave with a contracted skeleton.

**Illustration source:** (after Patay 1943b, pl. 50/4)

**Bibliography:** (Patay 1943b, 135; 1943a, 139)

**[450] Oradea** – *Salca II/Jégverem*, jud. Bihor, RO

**Archeco-zone:** F2; **Dating:** ECA

**a1.** ***Bracelet*** (1928); **Grave:** 1

**Ø:** 6.5 cm; **Th max:** 0.4 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Helix-shaped bracelet of two coils made from a single copper wire with a circular cross-section, found on one of the arms of the skeleton.

**Bibliography:** (Roska 1942, 199, no. 88; Bognár-Kutzián 1972, 114-115)

**a2.** ***Bracelet*** (1928); **Grave:** 1

**Ø:** 7 cm; **Th max:** 0.4 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Helix-shaped bracelet of two and a half coils made from a single copper wire with a circular cross-section, found on one of the arms of the skeleton.

**Bibliography:** (Roska 1942, 199, no. 88; Bognár-Kutzián 1972, 114-115)

**[509] Polgár** – *Bacsókert*, megy. Hajdú-Bihar, HU

**Archeco-zone:** E1; **Dating:** MCA I-II

**c.** ***Bracelet*** (1954); **Pl.** 3/509c; **Grave:** 9

**Ø:** 5.5 cm; **Th max:** 0.6 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Circular bangle made from a copper bar with an oval cross-section (0.6 x 0.4 cm), found above the arm bones of the skeleton in grave 9.

**Illustration source:** (after Patay 1959a, pl. I/13)

**Bibliography:** (Patay 1959a, 145)

**[510] Polgár** – *Basatanya*, megy. Hajdú-Bihar, HU

**Archeco-zone:** E1; **Dating:** ECA

**p.** ***Bracelet*** (1950-1954); **Pl.** 3/510p; **Grave:** 4

**Ø:** 4.4 xm; **Th max:** 0.17 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Helix-shaped bracelet of

three coils, made from a 0.25-0.4 cm wide and 0.17 cm thick copper band with tapered ends, found on the left wrist of the 13 years old child in grave 4.

**Illustration source:** (after Bognár-Kutzián 1963, pl. VII/5)

**Bibliography:** (Bognár-Kutzián 1963, 36, figs. 15-16; Sangmeister 1963, tab. 1)

**q.** ***Bracelet*** (1950-1954); **Pl.** 3/510q; **Grave:** 13B

**Ø:** 4.7 x 4.2 cm; **Th max:** 0.2 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Helix-shaped bracelet of two and a quarter of coils made of a copper band (0.4 cm wide) with tapered ends, found on the right wrist of a 6-7 years old child (skeleton B) in grave 13.

**Illustration source:** (after Bognár-Kutzián 1963, pl. 22/3)

**Bibliography:** (Bognár-Kutzián 1963, 54, 56, fig. 24/a, b)

**r.** ***Bracelet*** (1950-1954); **Pl.** 3/510r; **Grave:** 18

**Ø:** 3.6 cm; **Th max:** 0.15 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Helix-shaped bracelet of one and a quarter coil, made from a 1.2 cm wide and 0.15 cm thick copper band with tapered ends, found on the right wrist of the 6 years old child in grave 18.

**Illustration source:** (after Bognár-Kutzián 1963, pl. 13/18)

**Bibliography:** (Bognár-Kutzián 1963, 59-60, fig. 25; Sangmeister 1963, tab. 1)

**s.** ***Bracelet*** (1950-1954); **Pl.** 3/510s; **Grave:** 23

**Ø:** 6.6 cm; **Th max:** 0.3 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Heavily corroded helix-shape bracelet of three coils made from a copper wire with circular cross-section, found on the right forearm of the 24-29 years old man in grave 23.

**Illustration source:** (after Bognár-Kutzián 1963, pl. 25/6)

**Bibliography:** (Bognár-Kutzián 1963, 65, fig. 28; Sangmeister 1963, tab. 1)

**t.** ***Bracelet*** (1950-1954); **Pl.** 3/510t; **Grave:** 29

**Ø:** 5.5 cm; **Th max:** 0.25 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Helix-shaped bracelet of two coils made from a copper wire with circular cross-section, found in the southern end of grave 29.

**Illustration source:** (after Bognár-Kutzián 1963, pl. 32/7)

**Bibliography:** (Bognár-Kutzián 1963, 77, fig. 34; Sangmeister 1963, tab. 1)

**u.** ***Bracelet*** (1950-1954); **Grave:** 40

**Ø:** Ø; **Th max:** Ø; **Wt:** Ø; **Mat.:** Cu

**Description:** Decayed copper bracelet of unknown shape, probably made from a wire; found on the right forearm of the 9-10 years old child in grave 40.

**Bibliography:** (Bognár-Kutzián 1963, 94, fig. 42)

**v.** ***Bracelet*** (1950-1954); **Pl.** 3/510v; **Grave:** 50

**Ø:** 4.9 cm; **Th max:** 0.2 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Helix-shaped bracelet of one and a half coils made from a copper wire (0.3 x 0.2 cm) with oval cross-section and rounded off ends, found on the right forearm of the 18-19 years old man in grave 50.

**Illustration source:** (after Bognár-Kutzián 1963, pl. 54/4)

**Bibliography:** (Bognár-Kutzián 1963, 107, fig. 50; Sangmeister 1963, tab. 1)

**z.** ***Bracelet*** (1950-1954); **Grave:** 52

**Ø:** Ø; **Th max:** Ø; **Wt:** Ø; **Mat.:** Cu

**Description:** Decayed copper bracelet possibly of circular shape made from a wire, found on the left forearm of the 25 years old man in grave 52.

**Bibliography:** (Bognár-Kutzián 1963, 110, fig. 52)

**y.** ***Bracelet*** (1950-1954); **Pl.** 3/510y; **Grave:** 77

**Ø:** 4.5 cm; **Th max:** 0.2 cm; **Wt:** Ø; **Mat.:** Cu

**Description:** Helix-shaped bracelet of three coils made from flattened copper band with a D-shaped cross-section (0.4 x 0.2 cm), found on the right forearm of the 7 years old child in grave 77.

**Illustration source:** (after Bognár-Kutzián 1963, pl. 80/8)
**Bibliography:** (Bognár-Kutzián 1963, 151-152, fig. 74; Sangmeister 1963, tab. 1)

**[511] Polgár** – *Basatanya*, megy. Hajdú-Bihar, HU
**Archeco-zone:** E1; **Dating:** MCA I-II
**a1.** ***Bracelet*** (1950-1954); **Pl.** 3/511a1; **Grave:** 87
**Ø:** 5 cm; **Th max:** 0.15 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Helix-shaped bracelet of one and a half coils made from a copper wire with oval cross-section (0.25 x 0.15 cm), found on the left wrist of the 20-22 years old woman in grave 87.
**Illustration source:** (after Bognár-Kutzián 1963, pl. 88/1)
**Bibliography:** (Bognár-Kutzián 1963, 161, fig. 83; Sangmeister 1963, tab. 1)
**a2.** ***Bracelet*** (1950-1954); **Pl.** 3/511a2 ; **Grave:** 87
**Ø:** 5.6 cm; **Th max:** 0.15 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Helix-shaped bracelet of two coils made from a copper wire with circular cross-section (0.25 x 0.15 cm), found on the right wrist of the 20-22 years old woman in grave 87.
**Illustration source:** (after Bognár-Kutzián 1963, pl. 88/2)
**Bibliography:** (Bognár-Kutzián 1963, 161, fig. 83; Sangmeister 1963, tab. 1)

**[684] Tiszadob** – *Urkomdűlő*, megy. Szabolcs-Szatmár-Bereg, HU
**Archeco-zone:** E1; **Dating:** MCA I
**a.** ***Bracelet*** (1906); **Pl.** 3/684a; **Grave:**
**Ø:** 4.7 x 4 cm; **Th max:** 0.2 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** Helix-shape bracelet of four loops made from a copper wire with an oval cross-section; found in the area of the burial ground.
**Illustration source:** (after Patay 1961, pl. 32/12)
**Bibliography:** (Patay 1961, 81, no. 45)

**[695] Tiszafüred** – *Tiszaszőlős/Alsórétipart*, megy. Jász-Nagykun-Szolnok, HU
**Archeco-zone:** E1; **Dating:** Tiszapolgár; ECA
**a.** ***Bracelet*** (1987); **Grave:** Ø
**Ø:** Ø; **Th max:** Ø; **Wt:** Ø; **Mat.:** Cu
**Description:** A copper bracelet is reported from the grave with a skeleton of a male.
**Bibliography:** (Tárnoki *et al.* 1988)

**[704] Tiszaszőlős** – *Nagyaszópart*, megy. Jász-Nagykun-Szolnok, HU
**Archeco-zone:** E1; **Dating:** MCA I-II
**c1.** ***Bracelet*** (1839); **Pl.** 3/704c1; **Grave:** Ø
**Ø:** 5.8 cm; **Th max:** 0.4 cm; **Wt:** 165.9 g; **Mat.:** Au
**Description:** Helix-shaped bracelet of ten coils with oval cross-section, found probably in a grave.
**Illustration source:** (after Milojčić 1953, pl. 1/2)
**Bibliography:** (Milojčić 1953, 8)
**c2.** ***Bracelet*** (1839); **Pl.** 3/704c1; **Grave:** Ø
**Ø:** 5 cm; **Th max:** 0.4 cm; **Wt:** 127.21 g; **Mat.:** Au
**Description:** Helix-shaped bracelet broken into two pieces, originally probably 5-6 cm long made from a wire with an oval cross-section, found probably in a grave.
**Illustration source:** (after Milojčić 1953, pl. 1/3)
**Bibliography:** (Milojčić 1953, 8)

**[740] Vadu Crişului** – *Peştera cu Apă/Vizesbarlang*, jud. Bihor, RO
**Archeco-zone:** C1; **Dating:** LCA Ib-II
**a.** ***Bracelet*** (1931); **Pl.** 3/740a; **Grave:** Ø
**Ø:** ~6.6 cm; **Th max:** 0.3 cm; **Wt:** Ø; **Mat.:** Cu
**Description:** A fragment from a circular bracelet made from a copper wire with circular cross-section, probably found in an inhumation grave.
**Illustration source:** (after Roska 1941, fig. 28/17)
**Bibliography:** (Roska 1941, 77, no. 251)

**Acknowledgements:** I would like thank the Austrian Academy of Sciences for supporting the present research through a Moritz Csáky prize. Further, I am in debt to Sanda Băcueţ-Crişan for the help offered in researching this paper and to Attila Debelka for providing literature on tattooing techniques.

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## Ilustration list

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Plate 3. Bracelets.
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Plate 5. Relation of relative chronology, thickness (cm) of metal bracelet types to age groups.

# Illustration

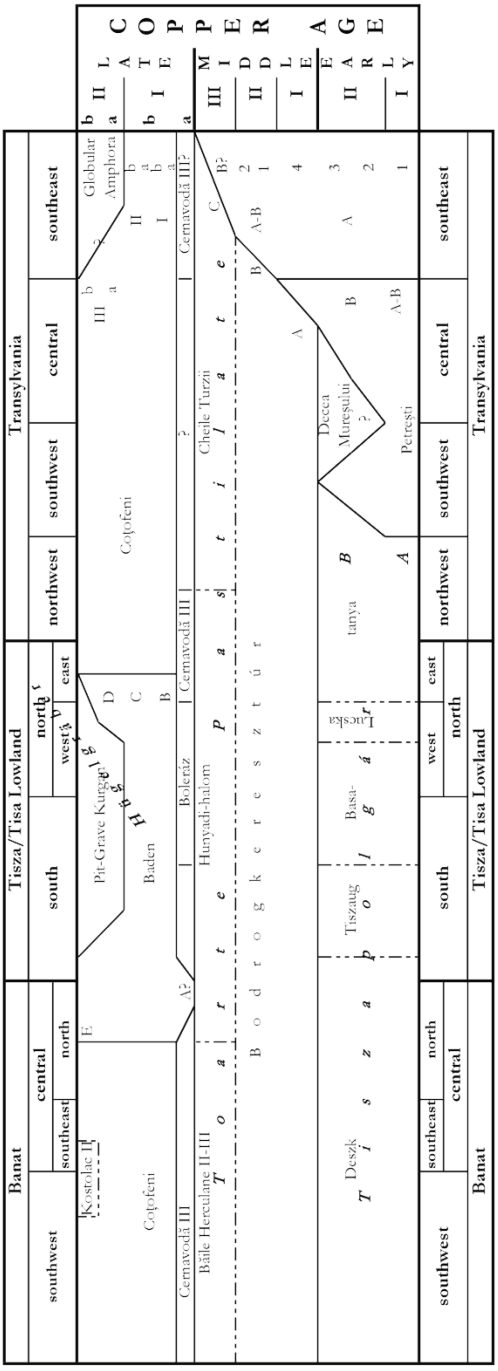



**Plate 1**
Relative chronology of the Copper Age ECB

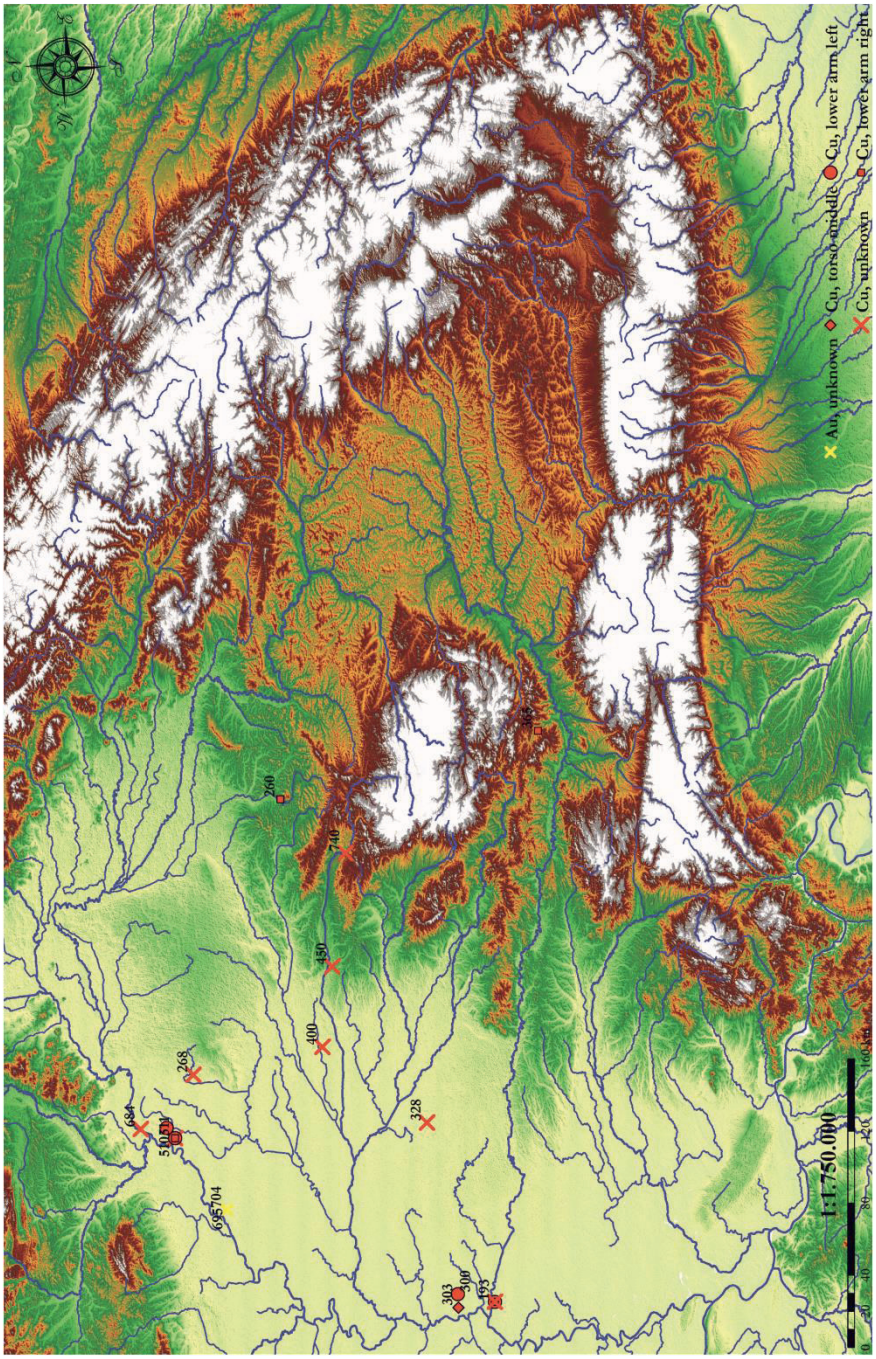



**Plate 2**
Map of graves with Copper Age metal bracelets from the ECB

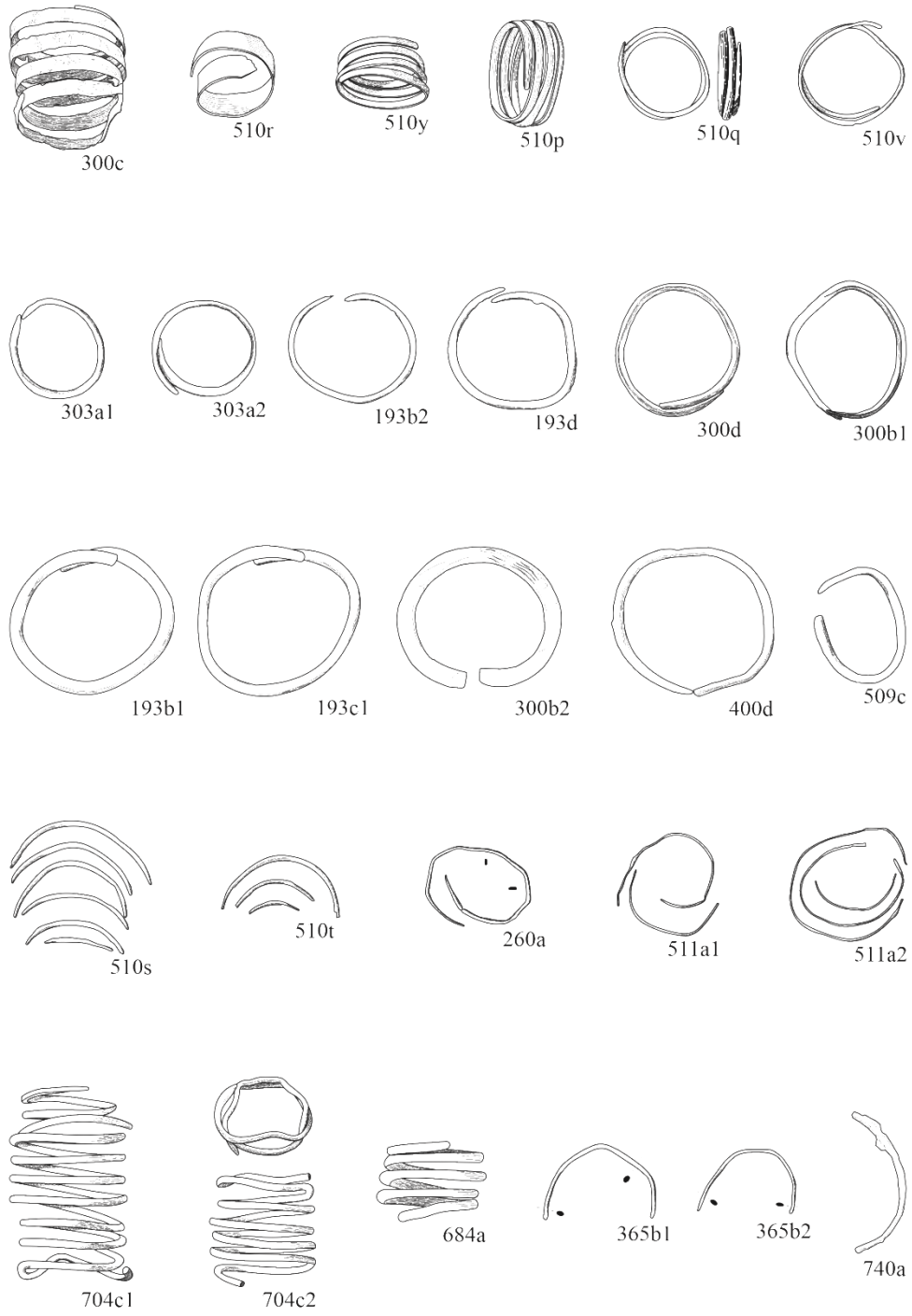
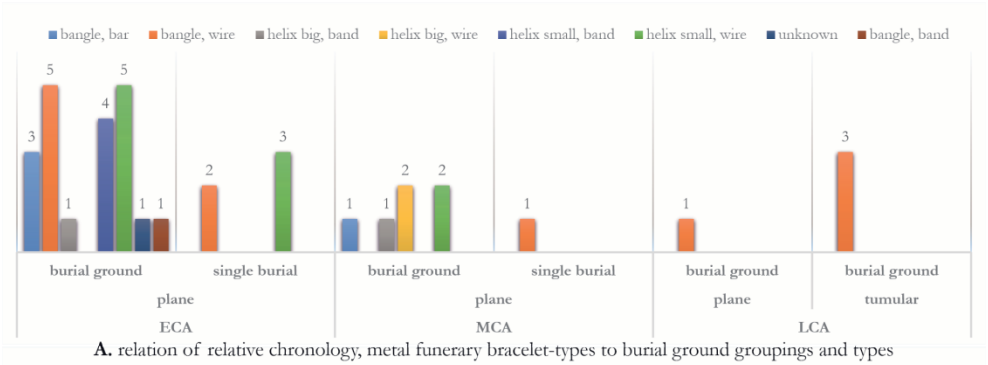
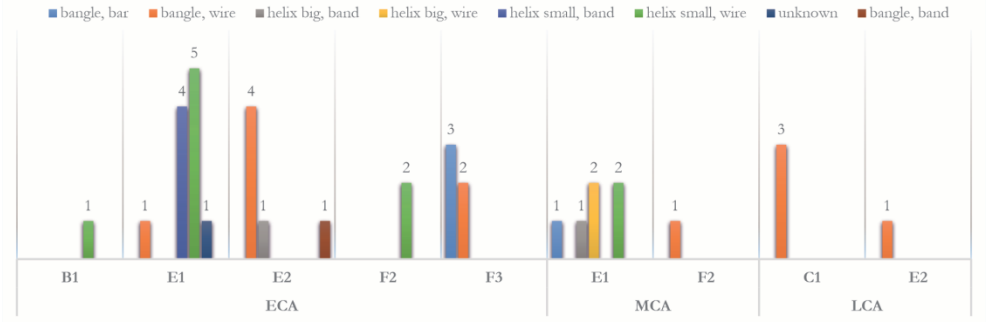


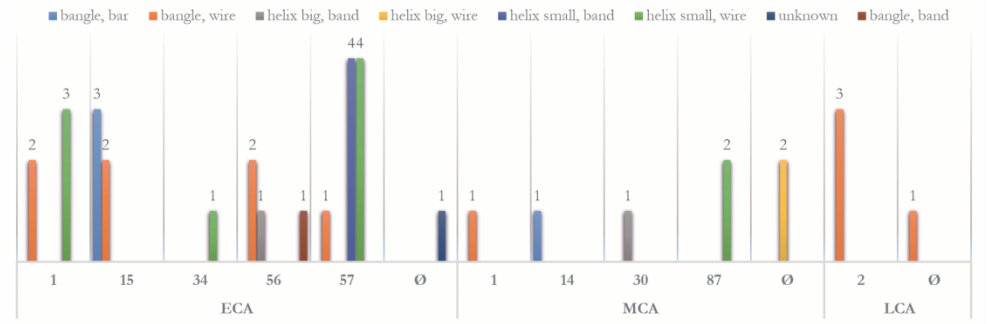

**Plate 3**
bracelets
(2:5)



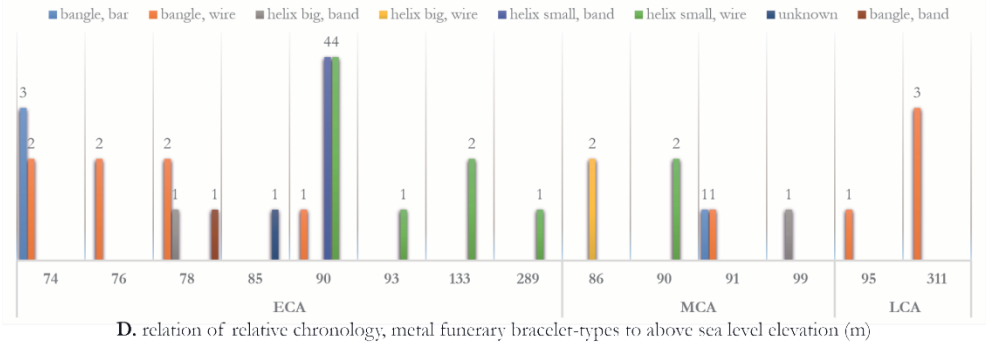

**A.** relation of relative chronology, metal funerary bracelet-types to burial ground groupings and types




**B.** relation of relative chronology, metal funerary bracelet-types to archeco-zones of the ECB

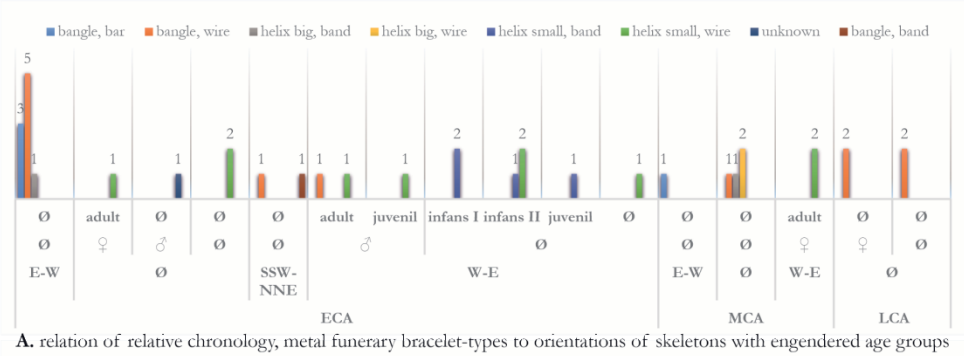



**C.** relation of relative chronology, metal funerary bracelet-types to burial ground size

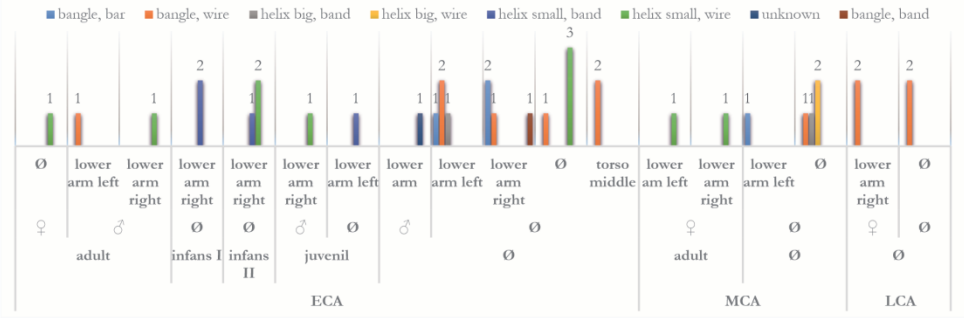



**D.** relation of relative chronology, metal funerary bracelet-types to above sea level elevation (m)

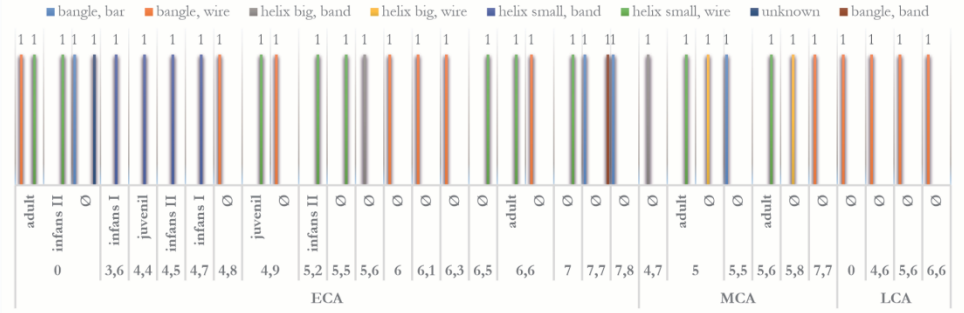
**Plate 4**



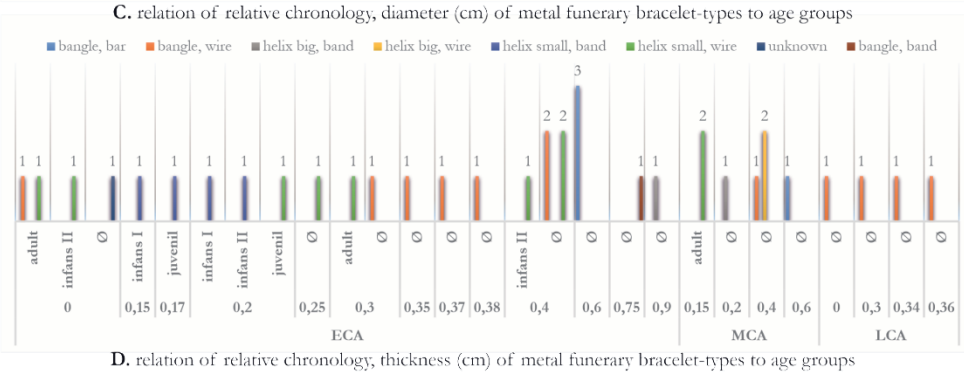

**A.** relation of relative chronology, metal funerary bracelet-types to orientations of skeletons with engendered age groups




**B.** relation of relative chronology, metal funerary bracelet-types to positions on the skelerons with engedered age groups




**C.** relation of relative chronology, diameter (cm) of metal funerary bracelet-types to age groups




**D.** relation of relative chronology, thickness (cm) of metal funerary bracelet-types to age groups

**Plate 5**

Tiparul executat la S.C. Tipo-Lidana S.R.L.
Calea Unirii nr. 35, Suceava
Tel.: 0230 517 518; Fax: 0330 401 062
E-mail: office@tipolidana.ro; Web: www.tipolidana.ro